Kine WEEKLY

**MANY BRANCH ANNUAL MEETINGS**

*See pages 3, 8, 9, 10, 19, 28 & 29*

NOW ENTERING ITS 2nd YEAR !.....*and still they come!*

# MANY HAPPY "RETURNS"!

EALING STUDIOS *Present*

# WILL HAY



# The GHOST of ST MICHAEL'S

*with*

## CLAUDE HULBERT · CHARLES HAWTREY

**TRADE SHOWS**

**LONDON**

**CAMBRIDGE THEATRE, Tues., Feb. 4**

**at 2 p.m.**

| | | | |
|---|---|---|---|
| CARDIFF | OLYMPIA | Thursday, Feb. 6, 10.45 a.m. | |
| BIRMINGHAM | WEST END | Tuesday, Feb. 11, 10.30 a.m. | |
| LEEDS | THE SCALA | Tuesday, Feb. 11, 11 a.m. | |
| LIVERPOOL | TROCADERO | Tuesday, Feb. 11, 10.45 a.m. | |
| MANCHESTER | GAUMONT | Tuesday, Feb. 11, 10.45 a.m. | |
| GLASGOW | THE SCALA | Tuesday, Feb. 11, 10.40 a.m. | |
| NOTTINGHAM | CARLTON CINEMA | Wednesday, Feb. 12, 10.30 a.m. | |
| SHEFFIELD | HIPPODROME | Wednesday, Feb. 12, 11 a.m. | |
| NEWCASTLE/TYNE | ESSOLDO | Wednesday, Feb. 12, 10.45 a.m. | |

*Produced by*
**MICHAEL BALCON**
*Directed by*
**MARCEL VARNEL**

Associated British **A.B.F.D.** Film Distributors Ltd.

Kinematograph WEEKLY

No. 1763 Thursday, January 30, 1941. Vol. 287

"FOR EVER ENGLAND" "FRIDAY THE 13TH" "MY SONG FOR YOU"

INTERNATIONAL FILM RENTERS, LTD.
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# STAFF PROBLEMS UNDER FIRE WATCHING ORDER

## Branches Face New Problems

## KINEMAS AS HEADQUARTERS OF LOCAL ORGANISATIONS

**THE Order instituting compulsory fire watching at business premises is likely to raise many difficulties for exhibitors in prescribed districts, and the subject is being thoroughly examined by the General Purposes Committee of the General Council.**

THE BRANCHES HAVE BEEN CIRCULARISED ON THEIR IMMEDIATE DUTIES UNDER THE ORDER, BUT MEANWHILE BRANCHES HAVE ALREADY BEEN DISCUSSING THEIR NEW COMMITMENTS, AND PLANS ALREADY ADOPTED HAVE BEEN DESCRIBED FOR THE BENEFIT OF MEMBERS.

**IT IS OBVIOUS FROM STATEMENTS MADE AT THE LEEDS AND MANCHESTER MEETINGS THAT THE KINEMA WILL PLAY A PROMINENT PART IN LOCAL FIRE FIGHTING ARRANGEMENTS, AND THE SUGGESTION IS MADE THAT THE HEADQUARTERS OF THE FIRE-FIGHTING ORGANISATION SHOULD BE ESTABLISHED AT KINEMAS. DIFFICULTIES OF MAN POWER TO MEET REQUIREMENTS WAS ALSO DISCUSSED.**

IF ARRANGEMENTS EITHER ON A VOLUNTARY OR COMPULSORY BASIS ARE NOT MADE BY THE OCCUPIER, THE APPROPRIATE AUTHORITY IS EMPOWERED TO STEP IN AND MAKE THEM CHARGING THE OCCUPIER WITH ANY EXPENSES INVOLVED.

**Compulsory service at the place of work takes precedence over compulsory service at the place of residence, but those already doing 48 hours' civil defence service a month in their residential area are not liable to be called upon for duty at their place of work.**

The position as regards various provincial centres is mentioned in many of the reports of the C.E.A. branch meetings on subsequent pages.

In his circular letter dealing with the implication of the two orders concerned—Fire Prevention (Business Premises) Order, 1941, No. 69 and Civil Defence Duties (Compulsory Enrolment) Order, 1941, No. 70—W. R. Fuller, general secretary of the C.E.A., makes the following observations:—

Concerning the Fire Prevention (Business Premises) Order, 1941, No. 69, which will be referred to as No. 69 (Statutory Rules and Orders No. 69):

As soon as an area is *prescribed* every occupier of business premises must within 14 days notify in writing either his County Council or County Borough or Metropolitan Borough of his arrangements for fire prevention.

(*Perusal of the attached Press note issued by the Ministry of Home Security is here recommended.*)

The Order is not difficult to read or to understand, so at this stage it is unnecessary to send a detailed explanation. As to procedure, you will probably find the following a suitable course to follow:—

(1) Under paragraph (1) the Order No. 69 applies to all business premises situated in any such area as may be prescribed. It is the Regional Commissioner who will prescribe in conjunction with the local authority. The first thing to do will be to find out from the Regional Commissioner what areas have been prescribed in your locality.

In any area that has not been prescribed you do not have to do anything until it is prescribed.

(2) The next stage will be for the kinemas in the area of the local authority (*i.e.*, county council, county borough, urban district, etc.) to ascertain what is their scheme. Order No. 69 indicates what is obligatory, but the press note indicates a willingness to consider all reasonable suggestions that will assure the same effectiveness in fire prevention.

For that reason the opinion is offered to you of the desirability of not waiting to be approached but for the kinemas in any prescribed district at once to get into touch with the corporation's A.R.P. officers and discuss in a friendly atmosphere constructive suggestions.

In view of local discretion, which it should not be assumed will operate detrimentally, model conditions have not been issued.

You can make the fullest use of C.E.A. headquarters for any inquiries. I should be glad if you would indicate the nature of the requests made to you and any schemes agreed. We will act as a clearing house and circulate the information to other branches. Similarly, if you are in any difficulties, if you will report them to me immediately, the necessary steps will be taken at once to deal with them.

As regards Civil Defence Duties (Compulsory Enrolment) Order, 1941, Statutory

*Continued on page 8*

## NEW L. AND H.C. EXECUTIVES

*W. A. GREEN*
*Vice-chairman*

*SID. HYAMS*
*Chairman*

# Exhibitor Policies Clash at Leeds

*William Prodgers, the A.B.C. Supervisor who has been elected Chairman of the Leeds Branch of the C.E.A.*

## ANNUAL MEETING SURPRISES

### Prendergast and Hopkins Out

**SOMETHING of an upheaval in executive positions marked the annual meeting of the Leeds branch of the C.E.A. Neither J. X. Prendergast nor Harry Hopkins remains as officials nor delegates to the General Council. The new chairman is W. Prodgers (supervisor, A.B.C.), and he, with Mr. Shaverin (Tatler Cinema) join Charles P. Metcalfe and C. H. Whincup as delegates. Mr. Shaverin is the new Treasurer, Claude Whincup being elected vice-chairman.**

There was some feeling at the attendance of circuit hall managers—nominees of their theatres—in full force, and Jack Prendergast, in the chair at the outset of the meeting, refused to accept nomination as chairman or delegate.

When he took that step, HARRY HOPKINS, at the instance of independents present, let his name go forward in opposition to Mr. Prodgers, and on a vote was defeated by 23 votes to 18.

An appeal was made by CHARLES P. METCALFE, after the election of officers, that no feeling should be engendered, and that it was not a case of clashing of personalities, but entirely of policies.

The experience of the branch with circuit representatives, he remarked, had been very happy, and in regard to Mr. Prodgers and those associated with him, they could be held clear of responsibility for anything that had happened. This occurrence had taken some of them by surprise, and if it had the effect of stimulating interest in independent exhibitors and causing them to attend more regularly at branch meetings, it would be all for the good. If a similar thing happened next year, then they deserved all they would get.

JACK PRENDERGAST, after vacating the chair for Mr. Prodgers, and in supporting Mr. Metcalfe, declared that they had the greatest regard for Mr. Prodgers. He felt he could not be followed by a better man. They had seen a lot of Mr. Prodgers and liked him, and it was certain he would work well with them during the coming year.

#### Personal Feeling?

HARRY HOPKINS, on being nominated as chairman, observed that in his activities he had never done anything for personal gain or aggrandisement. Whatever happened he would retain his interest and do everything he could for the Association.

He thought that some personal feeling against him arose perhaps because of his attitude in respect of Sunday opening. The branch had been opposed to Sunday opening for 22 years. The branch delegates had been instructed to oppose it and had done so when it came to the showdown at Blackpool. They were defeated and had since acted constitutionally.

W. GREENWOOD expressed his alarm at a state of affairs which seemed to allow a man to be elected automatically to office irrespective of the considerations of members as a whole.

Mrs. GAINES suggested their should be a ballot as they were not all circuit representatives.

Mr. PRENDERGAST: If you prefer that and want a clean-cut decision by vote we can have it that way. I would say to the managers here that they can usefully improve their position by use of the C.E.A. If they want to come and vote they can

*Continued on page 8*

# Grand National Pictures

## £29,000 DEFICIENCY ESTIMATED

### Liquidator Appointed

Meetings of creditors and shareholders of Grand National Pictures, Ltd., of Wardour Street, London, W., were held on January 24 at the offices of the Board of Trade, Carey Street, London, W.C.

H. P. Naunton, Official Receiver, reported that the investigation into the affairs of the company had been made difficult because of the departure to America of the joint managing directors, M. J. Wilson and J. Bernerd.

No statement of affairs had been filed, but the gross liabilities were estimated at £121,770, and the assets had been valued at £92,039.

Resolutions were passed for the appointment of L. Civall, chartered accountant, of London, to act as liquidator of the company with a Committee of Inspection.

# LONDON AND RELIEF FROM BLITZ FILM CONTRACTS

## Representation Wanted on Joint Committee

LONDON AS THE AREA MOST AFFECTED BY AIR RAIDS MADE A STRONG DEMAND FOR DIRECT REPRESENTATION ON THE JOINT COMMITTEE DEALING WITH RELIEF FROM FILM CONTRACTS AT THE ANNUAL MEETING OF THE LONDON AND HOME COUNTIES BRANCH C.E.A.

**A spirited protest was also lodged against the practice of holding General Council meetings in "outlandish" places, and a unanimous resolution was passed condemning the practice.**

**Sid Hyams duly proceeded to the chair, Coun. W. A. Green being voted to the vice-chair. The attendance constituted a record for meetings of the branch.**

The meeting was held in the G.-B. Theatre, Film House, Wardour Street, on Tuesday, over 120 exhibitors being present, Abe Freedman presiding as retiring chairman.

#### Good Work Performed

Mr. FREEDMAN, moving the adoption of the report, summarised in last week's KINE., began with a tribute to the manner in which the continuity of the work carried on despite the enforced removal of the office, and to C. M. Woolf for his ready assistance in providing accommodation.

He then reviewed the assistance given by the branch to those members who were obliged to close due directly or indirectly to enemy action. Members were advised regarding their leases and liability for rent and the position regarding rates and other charges were advised upon.

The position regarding rating was still somewhat confused despite amending legislation, but in many cases amicable arrangements had been made with rating authorities. It had been found impossible to reach uniformity of action on electricity charges, and with regard to talkie sets alleviation had been obtained, but exhibitors were still concerned regarding reinstatement after the war.

Dealing with the vexed question of liability for forward bookings, Mr. Freedman said that the K.R.S. did assist exhibitors in coast towns before the blitz on London, and it was hoped that similar treatment would be meted out to London exhibitors. The K.R.S., however, decided to press exhibitor applicants to complete a lengthy form, certified by a chartered accountant. The branch contended that application for assistance did not warrant such a searching inquiry.

Members were advised not to fill in this form, and the position had now been reached that a joint committee would shortly be operating to deal with cases of film rentals due to closing because of war conditions.

#### Bigger Overheads

Mentioning increased running expenses, the chairman reviewed those arising from a grant of increase in staff wages and film transport. Increased admission prices had become necessary owing to the heightened Entertainments Tax.

Many members of the branch outside London were able at present to carry on their business successfully; the situation in London itself was still causing anxiety. Mr. Freedman then spoke of the way in which the Executive Committee had dealt with it. He thanked local authorities for their ready co-operation and their acquiescence in the practical suggestions made to them. It had been the policy of the branch over a quarter of a century to maintain close co-operation with licensing authorities.

*Continued on page 8*

THE ITALIAN ROUT

*Further Sensational Pictures on*

BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
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## THE FIRE-WATCHERS

AS a tribute to our democratic instincts, it is good that the administration of our laws is so often left in the hands of the local authorities. It would, however, be straining the argument if we were to conclude that this procedure invariably leads to smooth and simplified working, especially as the efficiency and energy of our local bodies vary greatly.

Fire-watching and fire-fighting are now the duty of every citizen, and there is particular stress on the need for adequate measures by such of them as have more than the normal responsibility for the safety of the public. Of these, naturally, the kinema proprietors are an important section.

Two "Orders" have already been issued dealing with the question, and every exhibitor has no doubt given them full attention. His first duty is to comply with the scheme of his County or Borough Council, and before he does this he must find out what the scheme is. It is worth noting that his suggestions will be acceptable if they are reasonable and helpful.

There is need, we feel, for something a little more explicit in the main demands of the Orders, however we may agree upon the virtues of decentralised supervision over the methods. It should be made clear whether the main object is to see that "watchers" are on duty for twenty-four hours a day, or for only part of the time. Circumstances in various parts of the country are surely not likely to be so very different.

Let it be agreed nevertheless, that the kinema is in greater degree than almost any other branch of activity, conscious of its duty to the public. It is, indeed, a matter of self-defence for us to let that feeling be known, for as will have been learned in the West End of London early in the war, people are not too easily convinced of the safety of their entertainment houses.

It is a fortunate thing that the original fears were in due course allayed, but we saw enough in those days to convince us that our prime need was to prove our kinemas to be at least as safe as science can make them.

There will be many cases of individual hardship; it is impossible to make such demands as those of Orders 69 and 70 without calling upon the average citizen for contributions of time and energy he may find it difficult to give. We know what can be done will be done willingly, but obviously this means that only the service that is actually needed should be demanded. In short, when we are asking men to do so much that is outside their normal duty, we should do everything in our power to convince them that no part of the service asked for is wasted.

## MEARS OR LEWIS?

NOW that the opinions of still more branches of the C.E.A. are being ventilated, we can begin to see the strength of the support which can be anticipated for Councillor Mears as a "second-termer." The opinion has been put very truly and very tersely at one C.E.A. Branch meeting when a reference was made to him and to S. K. Lewis, the present Vice-President, as "two very good men."

There is only one way to find out how many members feel they cannot spare Harry Mears at a time like this, and how many prefer to stick to the traditional system. The ballot will solve the question as nothing else can.

# Long Shots

**LONDON BRANCH ON PARADE—A BIG JOB FOR SCRUTINEERS—SOSKIN'S "WEDDING BREAKFAST"—DELEGATE DIEHARDS — BRITISH LION'S BIG MOMENT—TOOTHACHE HOLDS UP "ATLANTIC FERRY"—MARS AND HISTRIONICS**

WHETHER the good work done during the year, or a strong feeling of loyalty to officers who had carried on through difficult times, or a sense of comradeship in distress was responsible, London members turned up in greater force at Tuesday's annual meeting than I ever remember—even when, as has happened in the past, a luncheon has been an added attraction.

THE venue was changed, for instead of the gay Trocadero, the G.-B. theatre in the basement of Film House was made the meeting place. Sid Hyams from the chair paid a tribute to the generosity of G.-B. in allowing the use of the theatre free of charge.

ONE thing became obvious as the meeting progressed: that a new method of voting for the Executive Committee will have to be evolved before next year. A postal ballot seems to be imperatively called for. On Tuesday ballot papers were distributed soon after the meeting opened at 11.15. The result was not known until 1 p.m. The voting was very close and was checked carefully by the scrutineers, but as time went on and no result was announced, Arthur Moss declared that the delay was caused because one scrutineer insisted on counting in Yiddish!

IT was appropriate to the conditions under which Paul Soskin produced "Quiet Wedding" that we should emerge from the London Press show of this Paramount picture greeted by a salvo of gun-fire. It can now be divulged that two weeks' work on this picture was performed while sappers were digging out a D.A. bomb from beneath one of the main floors of the studio.

THE difficulties under which production was undertaken were mentioned by Oscar Deutsch at a luncheon which followed the Press show. He said that few people realised the exceedingly hazardous conditions under which British production was now undertaken, and he congratulated Paul Soskin and all members of the unit on the spirit which they had shown during the making of "Quiet Wedding."

PAUL SOSKIN, whose re-entry into British production has been warmly acclaimed, made a modest speech of welcome, in which he thanked not only the stars but also the studio workers for their co-operation with him. The luncheon was attended by Derek Farr (in the uniform of the R.H.A.), Margaret Lockwood, Marjorie Fielding, David Tomlinson, Muriel Pavlow and other prominent members of the cast. Amongst the guests was John Ojerholme, whose "fogging" process which contributed so materially to the excellent photographic aspect of the picture has since been adopted by the R.A.F.

FURTHER sensational pictures of the Italian rout in the Libyan desert are highlights this week of British Movietone News, and show the smashing of Bardia by sea and air, including the capture of an immense amount of war material as well as thousands of prisoners. Other outstanding items are the arrival of Wendell Willkie in this country and the departure of Lord Halifax for America in the *King George V*, latest addition to the British Navy, which is seen later at sea just about the time she was sailing from the northern port.

ALSO included in this week's reel is the opening by Mr. Eden of the Czech Institute, first war pictures from Abyssinia, and the Gains *v.* London fight. Also striking shots of a big battle demonstration on the home front in which for the first time live shells are used in manœuvres of this type.

EDINBURGH C.E.A., which so frequently has a grouse about Glasgow, had, I see, London as its "objective" at its meeting last week. Louis Dickson and W. H. Albin, who were at the Newcastle meeting of the General Council, both complained of the poor attendance there of London delegates, and contrasted the unwillingness of the London men to travel to meetings in the provinces with that demanded of Scottish and North of England delegates in having generally to travel to London and stay a night there.

LOUIS thoroughly deserved the special vote of thanks which the Edinburgh Section accorded him for his diligent attendance as delegate to the G.C. His reports are invariably a feature of the Section's monthly meetings. For they are more than reports. They embody much shrewd comment on the Council's decisions, and their probable reaction on the industry, with equally shrewd advice to East of Scotland members as to how they should step.

*A snap of Lord and Lady Woolton watching the screening of the British Paramount News Reel dealing with the food situation in this country.*

THOSE who recall Alexander Esway, the pleasant young Hungarian-born director at Elstree and Denham, will be sorry to hear that, as a Lieutenant in the French Army, he is a prisoner of war in Germany. He was badly wounded in June and captured.

WITH a bunch of Trade shows occupying every day next week in London, British Lion has hit upon a novel way of keeping exhibitors reminded of the fixtures. It takes the form of a "concertina" card similar to those picture cards familiar in seaside resorts, each leaf of which is an invitation, easily detached for presentation at the theatre door.

THE British Lion week opens on Monday with "Hit Parade of 1941," a spectacular Republic picture with Renny Baker and Frances Langford in the lead.

SAM SMITH is a very proud man—and justifiably so—for British Lion's "You Will Remember" has received an enormous week-end press. At the press show held at the London Pavilion last week prior to the opening of the film at this theatre Robert Morley, who plays the part of Leslie Stuart, came along to have a chat with the critics. With him was Jack Raymond, the director, and another interesting visitor, Tom E. Finglass, who plays the part of Eugene Stratton, singing "Lily of Laguna" and other songs which the coon made so famous. Incidentally Tom, who was a close friend of Leslie Stuart and was with him in his last moments, is the possessor of a letter from the composer giving him full permission to use his songs.

## PARAMOUNT'S BIG PROFITS

***Kine. New York Cable from Motion Picture Daily***

***PARAMOUNT'S** net profit last year, estimated at $7,300,000, is the best in ten years and compares with the previous year's profit of $2,757,944. They expect two and a quarter million for the final quarter last year.*

***BARNEY BALABAN** at his testimonial dinner in Chicago to celebrate his fifth anniversary as head of Paramount, sees television as a big value to theatre in spotting news events in programme attracting stay-at-home audience.*

***DAVID ROSE** left America last Saturday for England on the "Excambion."*

***NEIL AGNEW** shifts Paramount sales force because of the Decree. Charles Reagan, assistant to Del Goodman, formerly of Fox, heads Canada; Oscar Morgan is head of short subject sales.*

***FEDERAL ADMISSION TAX** revenue last year was $43,500,000, as compared with about $20,000,000 the previous, with higher tax exemption.*

***IT IS UNDERSTOOD** in America that improvement in British foreign exchange condition makes possible the re-opening of money agreement in the direction of more liberal money withdrawals.*

***F.C.C. STUDIES** latest television developments in New York tour.*

***A BILL IS BEFORE** Congress to protect American copyright owners paying royalties to foreign nationals if the sums due to owners are held up by currency restrictions.*

AFTER all the triumphs of the make-up man, who can transform young women into old, and, less successfully, old men into young, it is disappointing to know that some of the studio's most skilful transformation artists have been beaten by a simple toothache.

MICHAEL REDGRAVE, the star of "Atlantic Ferry," was the possessor of the offending molar which a dentist had drilled. He turned up at the studio, but with such a swollen face that, according to reports, there was not room enough for it on the tiny square of celluloid. The technical resources of the studio were called upon and property men, first-aid experts and make-up men got to work with hot towels. But with no result, and with the question: Is my face Redgrave? work closed down for the day.

HE returned on Tuesday with his countenance back to its former symmetry, only to find he was due for his "medical," and a further delay was experienced. It was hoped to resume on Wednesday.

MAX CORNE, chairman of Cornell Cinemas (Port Talbot) Ltd., is assisting Port Talbot's "War Weapons Week," February 1 to February 8, by authorising his manager at the Majestic, Harold E. Williams, to sell War Savings Certificates at 14s. 6d. instead of 15s. During the week, the inaugural meeting will be held at the Majestic, when a number of front-rank speakers will assist. This action adds to Mr. Corne's many charitable efforts for the welfare of Port Talbot.

IT will be interesting to discover what sort of English the British Council will adopt in the film which it proposes to make to teach foreigners how to speak our language. Recognising that there is a great deal of slovenliness in English speech, some of us have a fear that the British Council may sponsor a type of speech equally unintelligible.

EVEN the commentary to some of our documentary films spoken by men with university training is by no means what one would wish to proclaim as perfectly uttered English. Much of it is as distorted as the dialect of a rural labourer, but from a different cause and in a different manner.

OPPORTUNITIES of exercising in the Army the skill attained in civil life are very few indeed. The chef may, if he is lucky, contribute a West End hotel touch to the cookhouse stew, or a cocktail-shaker carry on his gymnastics to the benefit of the officers' mess. Other professions are not so lucky.

PROJECTIONISTS have been lamenting that they have been overlooked while novices are to be trained in projection. But there is hope, for I hear that the Army is making a start by calling for cameramen, make-up experts, editors and cutters, sound recorders, and (dare it be breathed?) actors. This looks as though the Army is going in for films in a big way.

WITH the undoubted talent that must and does exist in the ranks (and in the officers' mess) there is no reason why the Army should not turn out some fine material. Will the A.T.S. co-operate?

CHANGING the topic to films for the Army from films by the Army, here is a suggestion put to me by one of its members. Many of those young men who were drafted from their civilian jobs into the ranks need to be made more Empire-minded—in a nice way. The kinema, my friend is convinced, can help to an enormous degree. He suggests that such grand films as "Cavalcade," "Stanley and Livingstone," "Lives of a Bingham (or was it Bengal?) Lancer," should be shown again to the troops. They would act as a fine tonic and provide an added inspiration.

NOTHING more indicative of the heaviness of German humour has been proclaimed of late than the statement that the Nazi Ministry of Propaganda is to retaliate against the Chaplin film "The Great Dictator" by making a film with leading Allied statesmen dressed as rabbis.

ACCORDING to this report, which emanates from Geneva, Leslie Hore-Belisha will appear as Commander of a Jewish army wearing beards and sidelocks. (Oh, how side-splitting!) and President Roosevelt, Mayor La Guardia, Winston Churchill, Anthony Eden and Duff Cooper are to be the accompanying rabbis. If we ever see this picture, we shall laugh, certainly; but at German futility.

THE STROLLER.

## R. H. ("JOSH") BILLINGS REVIEWS THE BOOK OF FORM AND HOLDS NO INQUESTS!

# QUALITY MAINTAINED DESPITE BLITZ CONDITIONS

## Big Pictures Still Took

**FACTS WILL, AS IN THE PAST, BE PERMITTED TO SPEAK FOR THEMSELVES IN THIS, THE SIXTH EDITION OF THE "FILM BOOK OF FORM. THERE WILL BE NO INQUESTS OR COLOURING MATTER. IT IS, HOWEVER, AS WELL TO REMIND READERS THAT CONDITIONS WERE ANYTHING BUT NORMAL FROM SEPTEMBER ONWARDS. BUT, BLITZ OR NO BLITZ, THE QUALITY, AS WELL AS THE NUMBER OF RUNNERS, WAS WELL MAINTAINED.**

**MOREOVER, HARRASSED AND NOT SERIOUSLY AFFECT FOREIGN BIG PICTURES MADE BIG MONEY WHATEVER THE CIRCUMSTANCES; THEY ALWAYS WILL.**

*The biggest film in every sense of the term was "Gone With the Wind" (M-G-M), but for form purposes it must remain a non-runner. It has only had a couple of provincial canters outside—at the Empire and the Alhambra—but it is still top of the bill at the latter.*

*And now for the list of 1940's winners and runners-up.*

**JANUARY.**—"Juarez" (Warner; Muni-Dani... Aherne) was a short-head winner in spite of ... competition. "Bachelor Mother" (RKO-Radio; Rogers-Niven) and "Come On, George" (A.B.F.D.; Formby) were inseparable in second place. "Lady of the Star Maker" (Paramount; Bing Crosby), "Escape" (M-G-M; Robert Taylor), "Frozen Limits" (General; *British*; Crazy Gang) and "Good Girls Go to Paris" (Columbia; ... Douglas) also held their own. "Man in the Iron Mask" (U.A.; Bennett-Haywood), "Young Mr. Lincoln" (Twentieth Century-Fox; ... and "Susannah of the Mounties" (Twentieth Century-Fox; Shirley Temple) were prominent in Arms" (M-G-M; Rooney-Garland) just got his head in front. "The Rains Came" (Twentieth Century-Fox; ... and "The Stars Look Down" (Grand ... *British*; Michael Redgrave) tied for ... "French Without Tears" (Paramount; *British*; Milland-Drew) was close third. "In Name Only" RKO-Radio; Carole Lombard), "Cat and the Canary" (Paramount; Bob Hope-Goddard), "Each Dawn I Die" (Warner; Cagney-Raft) and "The Light That Failed" (Paramount; Colman) were well up.

**MARCH.**—In this month the "fillies" held their own. "The Old Maid" (Warner; Bette Davis) and "First Love" (General; Deanna Durbin) were neck and neck. "The Wizard of Oz" (M-G-M; Judy Garland) was also out on its own. "The Real Glory" (Goldwyn; Gary Cooper) was ... and "Band Waggon" (General; *British*; Arthur Askey) was ... "Hunchback of Notre Dame" (RKO-Radio; Charles Laughton) was the next ... Cavalcade" (Twentieth Century-Fox; Alice Faye) and ... (RKO-Radio; Ginger Rogers) were easily the most prominent of the runners-up.

**APRIL.**—"Ninotchka" (M-G-M; Greta Garbo) was first past the post. "Mr. Smith Goes to Washington" (Columbia; James Stewart) was a ... second. "Another Thin Man" (M-G-M; Powell-...) "Destry Rides Again" (General; Marlene Dietrich-Stewart) and "Gulliver's Travels" (Paramount) dead-heated for third place. "Proud Valley" (A.B.F.D.; Beavis; Pearl Hunchback of Notre Dame" (RKO-Radio; Charles Laughton) was the next ... terrific field, which included "Remember" (M-G-M; Greer Garson-Taylor), "Disputed Happiness" (... Leslie Howard) and Eternal Yo... Young-Niven).

**MAY.**—In this month British films more than held their own. For the winners there ... to choose between "Convoy" (Anglo-American; *British*; Conrad Veidt) and "For Freedom" (General; *British*; Will Fyffe). "Raffles" (U.A.; David Niven) easily ... second place. "The Roaring Twenties" (Warner; Cagney), "Drums Along the Mohawk" (Twentieth Century-Fox; Claudette Colbert), "Let Us Live" and "Son of Dr. Kildare" (M-G-M; Rooney-Barrymore-Ayres) were next best. "Of Mice and Men" (U.A.; Burgess Meredith) did well for a high-... Stewart. "Spirit of the People" (RKO-Radio; Raymond ... was a sensational also-ran. "The Shop Around the Corner" (M-G-M; James Stewart-Margaret Sullavan) was the ... a keen and close race. "The Road to Singapore" (Paramount; Bing Crosby) was a spectacular runner-up. "Ten Days ... Paris" (Columbia; *British*; ... "The Earl of Chicago" (M-G-M; ... also deserved mention. "The Swiss Family Robinson" (RKO-Radio; Freddie Bartholomew) was a real turn-up. "Typhoon" (Paramount; Dorothy ...) and "Untamed" (Paramount; Ray Milland) ... to expectations and stole most of the ... "His Girl Friday" (*Columbia*; Cary Grant-Russell) was another easy winner. "The House Across the Bay" (U.A.; ... Raft) was a successful ... in a smaller measure was "American Spitfire" (RKO-Radio; Leon Errol). "Everything Happens at ... (Twentieth Century-Fox; ...), "We Are Not Alone" (General; Paul Muni), "My Little Chickadee" (General; ... Invisible Man Returns" (General; Cedric Hardwicke) and "... the Night" (RKO-Radio; Carole ... were the best of the ...

**JUNE.**—... (A.B.F.D.; George ... was out on its own. "Strange Cargo" (M-G-M; Clark Gable) and "I Take This Woman" (M-G-M; Spencer Tracy) shared second place. "Grapes of Wrath" (... Century-Fox; Henry ...) was a distinguished third. "Broadway Melody of 1940" (M-G-M; Astaire-Powell), "Little Old New York" (Twentieth Century-Fox; Alice Faye), "My Son, My Son" (U.A.; Madeleine Carroll) ... "Rose Path" (RKO-Radio; Ginger Rogers), "The Blue Bird" (Twentieth Century-Fox; Shirley Temple) and "Swanee River" (Twentieth Century-Fox; Don Ameche) ... the rest. "Pack Up Your Troubles" (Butcher; *British*; ... Donald ... also held its own.

**SEPTEMBER.**—"Rebecca" (U.A.; ... Olivier) was an easy ... in ... It had to face the "Blitz" opposition and ... "Pinocchio" (RKO-Radio) ... "Northwester" (U.A.; ... "North-West Passage" (M-G-M; Spencer Tracy), "It's a Date" (General; Deanna Durbin), "My Two Husbands" (... Arthur-Douglas), "... Big-Hearted Aunt" (... *British*; Arthur Askey), "... Night (Anglo-American; ... Dietrich), "Night Train" (M-G-M; *British*; Rex Harrison) and "Young Tom Edison" (... Mickey Rooney) finish more ... in ... Dr. Erlich's Magic Bullet" (Warner; Edward ... Robinson) also survived ...

**OCTOBER.**—"The Private Lives of Elizabeth and Essex" (Warner; Davis-Errol) was the classic runner of this month. "The Doctor Takes a Wife" (Columbia; Milland-Young), "My Favourite Wife" (RKO-Radio; Grant-Dunne) and "... the comedy winners. "The Mortal Storm" (M-G-M; Margaret Sullavan) was in a class by itself. "Dr. Kildare's Strange Case" (M-G-M; Ayres-Barrymore), "Andy Hardy Meets Debutante" (M-G-M; Rooney-Garland), "... (M-G-M; ... Beery), "Tom Brown's School Days" (RKO-Radio; ... Hardwicke) and "Dr. ... Samuels; Albert Dekker) ... the place honours.

**NOVEMBER.**—"Foreign Correspondent" (U.A.; Joel ...) was a distinguished winner of ... November stakes. "Convoy" (A.B.F.D.; *British*; Clive Brook) was second. "Edison the ..." (M-G-M; Spencer Tracy) was only a head ... "Pride and ..." (Garson-Olivier) ... "Maryland" (Twentieth Century-Fox; Walter Brennan) and "My Love Came Back" (Warner; Olivia de Havilland) top the rest.

**DECEMBER.**—"... Bridge" (M-G-M; ... was first past the post ... Hawk" (Warner; Errol-Flynn) was a close up second. "... Lonely Lucky Partners" (RKO-Radio; Rogers-Colman) ... again" (M-G-M; Loy-Powell) and "Lucky Partners" (RKO-Radio; Rogers-Colman) ... the rest of the field. Others prominent were "... from Syracuse" (General; Alan Jones) ... "When the Daltons Rode" (... Randolph Scott) and "... Mrs. Trexel" (M-G-M; Joan Crawford). "George and Margaret" (Warner; *British*; Marie Lohr) was a good outsider.

### Summing-Up.

In awarding the honours, it is obvious M-G-M was responsible for the biggest output and the most con-

(Continued on page 33.)

**HERE ARE ALL THE ... WINNERS**

**Best ... Picture**
**"REBECCA" (U.A.)**

Runners Up
**"FOREIGN CORRESPONDENT" (U.A.)**
**"NINOTCHKA" (M-G-M)**

Best British Film
**"CONVOY" (A.B.F.D.)**

Greatest All-Time Renter-Director Double
**"REBECCA," "FOREIGN CORRESPONDENT" (U.A.-HITCHCOCK)**

Most Successful British Stable
**A.B.F.D.**
**(Producer MICHAEL BALCON)**
**"CONVOY"**
**"COME ON, GEORGE"**
**"LET GEORGE DO IT"**
**"PROUD VALLEY"**

Most Consistent Output
**M-G-M**

Best Full Length Cartoon
**"PINOCCHIO" (R K O-RADIO)**

Best Documentary
**"BRITAIN CAN TAKE IT" (M.O.I.)**

Consistent Young Stars
**DEANNA DURBIN**
**MICKEY ROONEY**

Most Consistent Established Stars
**BETTE DAVIS**
**SPENCER TRACY**

Most Spectacular New Star

Most Popular British Star
**GEORGE FORMBY (A.B.F.D.)**

A.B.F.D.
THE NO. 1 BRITISH COMPANY
Big British Film
CONVOY (A.B.F.D.)
Most Successful British Stable
A.B.F.D.
(Producer MICHAEL BALCON)
CONVOY
COME ON GEORGE
LET GEORGE DO IT
PROUD VALLEY
Most Popular British Star
GEORGE FORMBY (A.B.F.D.)
"The highest average however goes to A.B.F.D. Four winners out of five British films, and the fifth by no means an also-ran. All power to this live British Stable and its production chief Michael Balcon."
"The list of stars that George Formby is the undisputed British champion."
"... has changed very little from last year.
ASSOCIATED BRITISH A·B·F·D FILM DISTRIBUTORS
A.T.P. HOUSE, 169-171 OXFORD ST., LONDON, W.1.

# ANOTHER WINNER FROM THE

Twentieth Century-Fox presents

**THE BRILLIANT SUCCESSOR TO "ALEXANDER'S RAGTIME BAND"**

*SONGS—*
**OLD and NEW**

*ROMANCE—*
**TENDER and THRILLING**

*LAUGHS—*
**LOUD and LONG**

# T

*with*

**JACK OAKIE · JOHN PAYNE**

**AND**

**ALLEN JENKINS · ESTHER RALSTON**
**NICHOLAS BROTHERS**
**BEN CARTER**

**DIRECTED BY WALTER LANG**

Associate Producer - KENNETH MACGOWAN

Screen Play by Robert Ellis and Helen Logan
Based on a Story by Pamela Harris

**RELEASE DATE : FEB. 24th**

# HE STUDIO THAT HITS BUILT!

# Close-Ups

of 1941

By

Screencomber

## COURT NEWS

A KNOCK-KNEED, villainous, double-crossing, cock-eyed, little shrimp of an impostor called "Scrim Shanker," alias "Dirty Richard," was the defendant in an action brought for defornation of character, slander, candour, libel, highball, writer's cramp and housemaid's knee before Justice Sludge.

Giving evidence, Screencomber stated that the libel appeared in a rag called the KINE WEEKLY and was written by the dirty little yellow rat "Scrim Shanker."

"Would it not be more correct," asked JUSTICE SLUDGE, after a glance at the prisoner, "to describe him as a 'filthy, undersized, yellow sewer rat?"

"Objection sustained," answered SCREENCOMBER. "He insinuates, your warship—er—workshop—ah—washout," continued Mr. Screencomber, "that I was or had been seen in a state of intoxication in a hostelry known as 'The Intrepid Fox.' I will, however, bring reliable witnesses to prove that at the times stated I was actually under the table of certain licensed premises many miles distant, and that I spent the entire opening time reclining under this very same distant table."

"So this—er—what did you call him? This mealy mouthed, lying little toad said that, did he? O.K., six months' hard. And now that that's settled, how about that pint of wallop you promised me before the case started this morning?"

## LUKE WRITES

DEAR WINDJAMMER,

"So in their twelve stars of all times they have not sheen fit to include my boy and his bishicle which caused shensation nineteen toosh? Me the firsht man to think of falling off shomething in picture hishtry, an' they've been falling off ever shince—Keyshtone copsh falling off, Chapling falling off, whole darned crowd falling off, and then shay I didn't do anything influence kinema history. Nonshense, dear Combjammer, have been under influence for yearsh, and blast you for a start. Lota darned youngsters with cradle marks, don't know what ish all 'bout. Obliged if you obliged wish hallsh dollars and will settle when I float new millions pound company tell you about later. I remainsh, dear Jamcomber, yoursh,

"LUCAS Z. LUKE."

## PRODUCTION ERROR

THE difficulties British producers have to contend with in war time is well illustrated by the experience of a famous film producer and director. An insurance company has been evacuated to his particular studio, and somehow or other an insurance policy got mixed up in the script, so that the director had produced all of Schedule B relating to third-party risks on motor-propelled vehicles before he realised that something had gone awry.

"I suspected something right from the start," the director later told our representative. "The policy showed an originality and brilliance that is missing from our script. We will probably have to destroy this particular scene, as it interferes with continuity. Either that or we can eliminate the original film, which isn't so hot, anyway, and shoot the entire insurance policy in its place."

## ALICE IN WARDOURLAND

ALICE now found herself in front of a huge office, outside which large charabancs were pulling up and pulling out. Staffs, filing cabinets, desks, typewriters and other material were being unloaded and carried into the office by the front door, and outside the back entrance great lorries were drawn up to transport the staff and equipment away to the country.

Almost as fast as they were unloading at the front entrance they were rushing through to the back door and crowding out, complete with their impedimenta, into the conveyances at the back door. Such hurry and scurry amazed Alice.

"Whatever are they doing?" asked Alice.

"They're evacuating, silly," said the Mad Renter.

"But, if they are evacuating, why are they arriving?" asked Alice. "It seems silly to me."

"Of course it's silly," answered the Mad Renter, "you're in the film business now."

## THE STUDIO MURDER MYSTERY—(Continued)

"IT'S yon projector," said the operator, who we can't remember was dead or alive when he made his brief but dramatic appearance in this serial last week.

"Oh, yon," said the great detective, still a master of languages despite the fact that he and Screencomber have had a whole week to get speechless. "Many a mickle macks a muckle," said the great detective, breaking into Russian and showing off like.

"By the way," said the great detective, gazing contemplatively at the ceiling, which had now disappeared, "nobody must leave this room. You will all be searched."

"'Cor," said Monja Danischewsky, quoting from Tchechov.

"Get t'hell," answered the great detective, quoting from Bheeov.

*Roger Pryor and Anita Louise in GLAMOUR FOR SALE, which Columbia is Trade showing on February 6, in their Own Theatre at 10.30 a.m. and 2.30 p.m.*

*Continued from page 3*

# L. AND H.C. DISCUSS LIABILITY FOR FORWARD BOOKINGS

## Sunday Opening Impost

This had operated in matters such as Sunday and weekday hours of opening, and the branch proposed to advise the authorities in due course what it considered closing hours during certain periods of the year should be, and subject, of course, to future events.

It does appear to be a hardship that exhibitors should be called upon to pay a charity contribution for Sunday opening, especially when such contribution is as high as 12½ per cent. of the net takings.

The committee did not intend to take any action in this matter, as the parent body has made overtures to the Government for general Sunday opening.

It would be undiplomatic for the branch to take any action on Sunday opening at this stage.

Other matters dealt with were the seat rule, horrific films, Good Friday opening (the committee having decided to make application to authorities for this concession), the revised protective measures put forward by the Home Office.

The Trade was passing through a difficult time. The kinema exhibitor was loyal to the constitution and anxious to play his part in the war effort.

Mr. Freedman closed his speech by referring to Jack Alexander's retirement from membership of the Executive Committee and paying a tribute to the work performed by him over a period of years.

### Rolling Stones Gather No——

The report having been duly seconded by SID HYAMS, and thus thrown open for discussion, ARTHUR W. MOSS was not long in ventilating his pet grievance against holding General Council meetings in what he termed outlandish places.

In acid phrase he declared that the C.E.A. had picked out the most outlandish places in Great Britain. The first was held at Blackpool, then they thought of Llandudno, but this was too easy to get to, so they picked on Newcastle.

He recounted the manner in which some time ago he persuaded an exhibitor to remain a member of the association by pointing out the benefits of membership. He could now add to these benefits the advice to get voted as a delegate and have the enjoyment of touring Great Britain free.

Busy people could not afford the time to go to these outlandish places. At Newcastle there were only 27 delegates present out of a total of 110. Ten branches were not represented at all. London branch was represented by two members, one of whom was there on holiday.

These 27 were die-hards who would go anywhere almost, but at the rate of diminution which had governed things recently it would not be long before the president and secretary would be the only persons present.

### Back to London

He therefore moved the following resolution:—

"That this annual general meeting of the London and Home Counties branch strongly deprecates the growing practice of holding General Council meetings together with those of the appropriate committees in the provinces at most outlandish spots and calls upon the General Council to return to holding meetings in London where the headquarters of the association are, as heretofore."

Seconding, T. FRANCE said that although London had only two delegates at Newcastle, himself and Coun. Green, they were the two best delegates there.

### Honouring the Blackpool Decision

The resolution having been unanimously passed, THEO FLIGELSTONE said that he thought a message should be sent from that meeting expressing the wish that representatives of the C.E.A. should not weaken the resolution passed at Blackpool on the subject of claiming relief from contracts unfulfilled through closing due to enemy action. The London branch was most closely concerned and they should insist upon their representatives securing the cancellation of all contracts where it had become impossible to fulfil them.

It was also essential if exhibitors were to continue in business that they insist on the particular clause governing cancellation being included in future contracts. Unless this was done, exhibitors had no legal relief from contracts entered into at the present moment.

A difference of opinion then arose regarding Mr. Fligelstone's membership of the

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# BLITZ DAMAGE IN THE PROVINCES

## CASUALTIES IN THE SOUTHAMPTON AND MANCHESTER AREAS

SEVEN Southampton kinemas are out of commission as a result of air raids.

The Picture House was gutted by fire, the Forum wrecked by high explosive bombs and the Classic damaged by fire, while the Lyric, Woolston Picture House, the King's and the Standard, although undamaged have been closed as a result of war conditions.

Examples of the heroism and devotion to duty displayed by the staffs of Southampton kinemas during the "Blitz" raids are frequently coming to light, and the managers are also unanimous in their praise of how patrons behaved when raids developed.

### Appreciation

No kinema in the town has had so many incendiaries dropped on it as the Empire, but they were all promptly dealt with by the staff, and Ernest Lepard, the manager, has received the following letter from Mark Ostrer, managing director of Gaumont-British:—

"I have been told of the splendid way in which you and your staff dealt with the incendiary bombs which fell on the Empire recently, and I would like to let you know how much we appreciate all that you did. Please accept my grateful thanks, and I shall be glad if you will also express my grateful thanks to the staff."

The Empire recently reopened after being closed for some weeks following damage by high explosive bombs. Five dressing-rooms—reminders of the days when the Empire was launched as one of the best equipped theatres in the provinces—were wrecked and damage was done to the boilerhouse chimney stack.

### One Taken—the Other Left

The Picture House, second oldest kinema in the town, was completely destroyed by fire, but next door, the Classic—Southampton's newest picture house—escaped with damage to the vestibule, although no one walking along the main street in front of these kinemas would realise that any part of the Classic survives.

Considerable damage was also done, this time by high explosive bombs, to the Forum, but the work of reconstruction has already begun, and Manager C. W. Scott-Buccleuch told our representative that they hope to reopen by Easter.

### The Showman's Spirit

This kinema was put out of commission by an H.E. bomb which crashed through the roof near the stage. Scott-Buccleuch had a feeling that night that the Forum was "in for it" and, contrary to his usual custom, he asked his patrons, numbering 1,200 people, to leave the kinema at the start of the raid.

"It was providential that I did so," he told me. "A few nights later another H.E. crashed through the café into the stalls. Although it did not explode, it did a lot of damage. It also maintained the Forum's reputation for having the biggest attractions in the town!" he added.

### Carrying On

The Gaiety, which bore a charmed life during the "Blitz" while bombs of all kinds showered around it, is bravely carrying on amid the ruins of the commercial heart of the port.

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# COLUMBIA'S TRADE SHOW

## Arizona, an Epic of the West

A Trade show has now been arranged for the big dramatic Columbia feature, "Arizona." It is to be held on Wednesday next, February 5, in the private theatre at 10.30 and 2.30.

The film, based on the novel by Clarence Budington Kelland, presents on a grand scale the story of the early days of Tucson City, its girth and development, and of the struggles of the early settlers to make a home in a desert wilderness. Their lives are affected by many conflicting forces—the Civil War, the Indian menace and the internal struggle of rival factions for wealth and power.

Tucson, during the period of the film, was known as "the most dangerous square mile in creation," and the producers are said to have taken full advantage of the opportunities offered to extract the last ounce of drama and excitement from a spectacular and thrilling subject.

Through the film runs the powerful love story of Phœbe Titus (Jean Arthur) and Peter Muncie (William Holden). Phœbe, pretty and tough, is a girl who has succeeded in making a place for herself in a strictly men's world. When, into her life comes Muncie, a cheerful young adventurer, a romance springs up between them, and in Peter the girl sees at last the fulfilment of her hopes for a husband, home and happiness. But forces beyond their control take a hand and the couple are destined to undergo dramatic, dangerous and thrilling adventures before reaching their goal.

An idea of the scale on which this romance of the West is designed can be gathered from the strong cast which Wesley Ruggles, the director, assembled for it. This includes Jean Arthur, William Holden and Warren William, who are supported by Porter Hall, Paul Harvey, George Chandler, Byron Foulger, Regis Toomey, Paul Lopez, Colin Tayley, Frank Brownlee, Uvaldo Varela, Edgar Buchanan, Earl Crawford, Griff Barnette, Ludwig Hardt, Kermit Maynard, Patrick Moriarty, Frank Darien, Syd Saylor, Wade Crosby, Frank Hill, Nina Campana, Addison Richards, Earl S. Dewey, Jerry Fletcher.

"Arizona" was in preparation for two years and took a year to shoot during one of the biggest location expeditions in film history.

On the next day, Thursday, "Glamour for Sale," with Anita Louise and Roger Pryor in the leading rôles, will be shown, and on Friday "Blondie Plays Cupid," the latest in the well-known series, is to be presented.

*Continued from page 3*

# "No Personal Dislike——"

## SAYS PRODGERS AT LEEDS

also ventilate any grievances they have. We have looked after operators and attendants to see their conditions improved, and they can discuss their own position here and get a lot of support.

### The New Chairman

Taking the chair, Mr. PRODGERS said: "I do not want to open the meeting with any feeling. I assure you that while I am in the chair everything will be impartial apart from any circuit, independent or business interests.

"Mr. Hopkins referred to his Sunday opening attitude and personal dislike. I can assure him there is no personal dislike whatever. I can only hope that at the end of 12 months, whoever is then elected chairman, you will be satisfied with my year of office."

The full election of officers and committee was as follows:—

*Chairman*, W. Prodgers; *Vice-Chairman*, C. H. Whincup; *Treasurer*, —. Shaverin; *Secretary*, E. M. Rush.

*Delegates*, Messrs. Metcalfe, Whincup, Prodgers and Shaverin.

*General Purposes Committee*, Mr. Prodgers.

*Trustees*, Messrs. Cunningham, Freedman and Rush.

*Accountant*, E. Freedman.

*Committee*, T. Shayler, J. Jesson, W. Rhodes, C. P. Metcalfe, Mrs. Gaines, E. Horsfall, W. Eckhart, E. Beaumont, B. Goldstone and E. Freedman.

*Arbitration Board*, Messrs. Metcalfe, Jesson, Shayler, Mitchell and Abercrombie.

*Continued from page 3*

# FIRE WATCH ORDER AND KINEMAS

Rules and Orders, 1941, No. 70, this has also been circulated. It imposes personal obligations in the areas in which the Order may be applied.

This is an understandable and readable Order which may have some bearing upon people available for schemes under No. 69.

**Exhibitors not engaged in Civil Defence duties which exempt them from this Order may consider the choice of whether they become part of a scheme related to their kinema under Order No. 69, or enrol for general duty under Order No. 70 if within an area where No. 70 is, or is likely, to be applied.**

# Bristol Battered but Confident

## ANNUAL MEETING DEMANDS "JUST PROTECTION" CLAUSE

**THOUGH the Bristol branch has had a strenuous year, the reports presented at the annual meeting last week showed that the branch has managed to make progress under very trying conditions. From both the membership and financial points of view the result of the year's work has been most satisfactory.**

That the members have confidence in the officers was shown by the fact that, with the exception of one delegate, who declined to stand again on the grounds of health, all were re-elected.

Before beginning the business of the meeting, the CHAIRMAN, F. G. W. Chamberlain, referred to the loss which the branch had sustained by the recent deaths of two members, S. H. Justin, who had been connected with the branch for many years, and of his son, Frank, whose death occurred, under tragic circumstances, soon after that of his father.

As a tribute to their memory, members stood in silence.

### The Year's Work

In his annual review of the year, Mr. Chamberlain said by the end of 1940 most of them were thankful to be alive. He would like to express his sympathy to those exhibitors whose theatres had suffered damage, especially to those whose houses would not open again until after the war.

He had, however, pleasure in being able to report that in spite of everything it had been a successful year for the branch. Membership was one less than the previous year, and now stood at 140. The attendance at branch meetings throughout the year had been very good.

Amongst other matters settled during the year were a bonus given to employees, the carbon supply was assured, and various increases were given to the transport company, who, under many difficulties, had served exhibitors very well indeed.

### Dump System Not Good

If the renters had served them as well in the dispatch of films the worries of exhibitors would have been decreased a good deal. The stand-by films and dumps were far from satisfactory, some firms were still not releasing their films without permission from Cardiff, and it sometimes took half a day to contact that town.

### Licence Conditions

With the increase in the Entertainments Tax admission prices had to be raised, and full agreement was reached, and, where possible, advantage was taken to increase net admission prices. When the licences were renewed at the annual licensing sessions in Bristol the justices had inserted clauses in the new licences granted reserving to themselves power to control the number of persons permitted in a kinema at any one time, and also the hours of opening.

Subsequently, they exercised the latter, and required all kinemas in Bristol to close at 9.30 p.m.

### S.O. Reactions

One of the most important Trade events of the year was the Sunday opening of kinemas in Bristol. At the request of the military authorities, a draft Order was granted, but in spite of the strongest representation, the justices would only grant permission for six kinemas to open, and they also imposed a charity contribution of 10 per cent. There was unanimous agreement amongst exhibitors not to take up the licences granted.

Subsequently, the justices agreed to reduce the charity contribution to 7½ per cent., and also permitted two of the six kinemas to open in the afternoon. It was therefore agreed to open the kinemas as an experiment.

### On to 1941

"Unfortunately," said Mr. Chamberlain, "owing to enemy action, the number of kinemas in Bristol is considerably depleted. In most districts business has suffered very badly, and our only hope lies in the brighter and lighter evenings which are coming.

"Some of the renters think that because there are less halls the remainder should be doing good business, but this is far from the true state of things. The booking problem is going to be very difficult, both for the renter and the exhibitor, and obviously it would be foolish to do more than work from hand to mouth.

### Protection for the Kinema

"Travellers promise that if anything goes wrong the firm will see you right, but this now merely amounts to a reference to the K.R.S., who have laid down the policy that if an exhibitor shuts down through bad business, even if caused by enemy action, he is still liable for film hire, although he is not open to show the films.

"A just 'protection clause' is badly wanted, so that exhibitors can continue normal booking and yet get automatic relief if through enemy action business gets bad."

Mr. Chamberlain thanked the officers for the help he had received from them during the year, and all the members for their loyal support and very helpful co-operation. Although the year had been a very strenuous one there had been a wonderful team spirit in evidence which had ironed out many difficulties.

In moving the adoption of the chairman's report, G. H. BLACKBURN paid a tribute to the work which Mr. Chamberlain had done during the year. The last few months especially had meant a great deal of work and worry for the chairman.

J. D. SAUNDERS, seconding, expressed appreciation of the services which the chairman had rendered under very trying circumstances.

The report was adopted unanimously.

### Good: In Spite of All

In presenting the financial statement, the TREASURER, G. H. Blackburn, said they were very lucky to be there at all to present a balance-sheet of any kind, and to be able to present a good one was nothing short of marvellous. Subscriptions had increased, but expenses were heavier. The year's working had resulted in a surplus of £49 7s. 6d., but from this income-tax had been deducted.

Mr. Blackburn was congratulated by the CHAIRMAN on being able to present such a satisfactory balance-sheet under such trying circumstances. He thought Mr. Blackburn had conducted the financial affairs of the branch extremely well.

The report was adopted on the motion of F. A. SEAL, seconded by A. B. ATKINSON.

On the proposal of G. H. BLACKBURN, the meeting voted donations of £10 10s. each to the Trade Benevolent Fund and "Glebelands."

### The Officers

The whole of the officers were re-elected, with the exception of the third delegate, A. B. ATKINSON, who asked to be allowed to resign that office owing to the state of his health.

The meeting accepted his resignation with regret, and Mr. BLACKBURN suggested that their great appreciation of the manner in which he had served the branch and the General Council be recorded in the minutes.

F. A. Seal was elected to fill the vacancy. Though no longer a delegate, Mr. Atkinson still retains the office of vice-chairman.

### The Fire Watchers

The business of the annual meeting having been concluded the members proceeded with the agenda of the ordinary monthly meeting.

Arising out of the minutes of the last meeting, E. S. CECIL pointed out that the suggestion that the keys of kinemas should be left at the nearest wardens' post could not be carried out, as wardens had received instructions that the practice of leaving keys should be stopped at once.

The CHAIRMAN said the wardens could not accept the responsibility of holding keys.

J. D. SANDERS asked if the regulations respecting fire watchers would not overcome that difficulty? Every kinema should have a fire watcher.

The CHAIRMAN said that both Mr. Atkinson and himself had come to arrangements with residents near two of their kinemas to form a party of fire watchers to cover the whole of the houses in the street, with headquarters at the kinema. A proper rota had been fixed up and the whole of the property in the district would be under continuous observation. He thought all exhibitors should arrange similar parties.

It was agreed that particulars of the scheme arranged by Mr. Atkinson should be circulated to all members.

### When the Kinema Closes

Referring to the discussion between the C.E.A. and the K.R.S. regarding kinemas closed owing to the war, the CHAIRMAN said personally he did not like the method being used. He did not think it was really fair that they should have to go cap in hand to the K.R.S. regarding matters over which they had no control.

They could not object to the renter taking the advice of the K.R.S., but he did not see why the exhibitors' private affairs should be taken before the K.R.S. He thought the exhibitor and the renter concerned should try to arrange the matter between themselves, and if they could not agree then it should go before the general committee, provided both parties were agreeable.

It was not so much the cases where complete closure occurred, but the unfortunate happenings when small things occurred affecting business.

GEORGE REES thought there was need for a clause to be inserted in contracts.

*(Continued in column 3)*

*F. G. W. Chamberlain, whose re-election as chairman of the Bristol C.E.A. coincides with his nomination for a seat on the Bristol City Council*

# President's Second Term Opposed

## BRISTOL VOTES FOR "USUAL PROCEDURE"

With regard to the vice-presidency, and the Portsmouth proposal that Coun. Mears should be asked to continue as president for another year, members of the Bristol C.E.A., while appreciating the work which Coun. Mears has done during his year of office, saw many difficulties arising if the usual procedure was altered.

It was agreed that Coun. Mears was an exceptionally brilliant man and that most members would have liked him to carry on for another year, and it might be advisable for the contacts that he had established with Government officials to be continued, but difficulties were bound to arise by giving a president a second year of office, and after due consideration the meeting passed a resolution that the usual procedure in the election of a president should be followed

## PROTECTION FOR THE EXHIBITOR

The general opinion of the meeting favoured this proposal, and it was decided to send the following resolution to the joint committee:—

**That this branch recommends the drawing up of a suitable clause for insertion in contracts with renters to protect the exhibitor reasonably in the event of takings being affected by enemy action.**

### S.O. and the Employees

A letter was received from the local secretary of the N.A.T.K.E. regarding Sunday opening conditions, and asking that a meeting between the branch and the union officials should be arranged to discuss the matter.

It was decided that the branch secretary should reply to the effect that it was believed that all exhibitors were carrying out the agreement.

### Chairman as Councillor

The CHAIRMAN was congratulated on his nomination for the Bristol City Council.

In reply, Mr. Chamberlain said he had been approached with a request to stand for the council, and believing that so important an Industry in the city as theirs should be represented on the council, he had agreed to accept nomination, but it would mean a lot of extra work for him.

*Councillor Randolph E. Richards being invested with the chain of office on his recent appointment as chairman of the Sussex branch of the C.E.A., which was reported in the KINE. of January 23*

# SOUTH MIDLANDS MEETING

## Blitzed Kinemas Carry On

## ELECTION OF OFFICERS

**ONLY a few kinemas in the area covered by the Southern Midlands Branch have been damaged by enemy action and these, it was stated at the annual meeting of the branch, have been able to carry on notwithstanding poor business in the districts concerned. N. A. Ayres was again elected chairman, and D. C. Walls is vice-chairman.**

R. CHETHAM, the treasurer, submitted the balance-sheet, which showed that income amounted to £383 19s. 2d.; expenses, £287 2s. 3d.; balance carried forward, £101 16s. 11d. The cash in bank and investments now total £1,078 8s. 4d.

The CHAIRMAN thanked the treasurer for presenting such a splendid report, which was adopted on the proposal of W. SOUTHAN MORRIS, seconded by A. W. GREEN.

The CHAIRMAN (N. A. Ayres) called upon the secretary for a report on the working of the branch during 1940.

### Annual Report

E. J. CARPENTER, the secretary, submitted his annual report, which referred to the work of the branch during a very difficult year.

The agreement between this branch and N.A.T.K.E., which came into operation on June 3, 1940, was working quite smoothly. **Many members had expressed appreciation of this agreement.** A war bonus of 7½ per cent. increase, starting on October 7, 1940, had been agreed to.

A further increase of 5 per cent. on film transport charges came into operation on October 7, 1940, thus making 15 per cent. increase on 1939 charges. When the increased kinema tax came into operation, admission prices were revised throughout the country.

Thanks of the branch were expressed to W. R. Fuller and the head office staff, and to the solicitor, Norman Hart, for valuable help throughout the year.

The CHAIRMAN expressed his personal thanks to the secretary for his work and co-operation during the year.

### Officers for 1941

THEO. H. FLIGELSTONE then proposed that N. A. Ayres be asked to carry on as chairman of the branch for 1941. R. CHETHAM seconded, and it was carried unanimously.

Mr. AYRES thanked the members for their confidence.

D. C. Walls was elected vice-chairman.

Other appointments were: R. Chetham as treasurer; L. Salmons, W. Southan Morris, H. D. Pascoe, trustees.

Committee: Theo. H. Fligelstone, A. Gale, O.B.E., J.P., R. H. Dewes, A. S. Moss, Coun. E. E. Smith, Coun. H. Bancroft, Coun. A. W. Green, W. H. Attrill, J. W. Powell, A. J. Pointer, E. W. Cheesman, W. D. Murkett, G. F. Watts, N. Cohen, J. Rose.

R. Chetham, N. A. Ayres, W. Southan Morris were elected delegates. Mr. Chetham as senior delegate to serve on General Purposes Committee.

### Good Friday Opening

The secretary was instructed to apply for Good Friday opening.

A. W. GREEN gave the report of the General Council meetings; he stated a committee had been formed to regularise Sunday opening conditions, and a joint committee was now formed to consider the problems of kinemas closed as a result of the war.

### Projectionists in Demand

In view of the Government requirements in regard to projectionists and other technical personnel, D. C. WALLS stressed the urgency of exhibitors training operators. Technicians were urgently needed by the War Council.

The question of the Town Hall at Watford being let for variety was discussed, and the solicitor was instructed to write Watford Council expressing opposition of the branch to the Town Hall being used for this purpose.

It was again decided that the position of vice-chairman, held by R. C. FREEMAN, who is now in the Forces, should still be held by him.

## HULL'S ANNUAL

### Wheeldon to Serve Another Year

Tributes to the fine work done by the secretary, Wallace Rockett, during an arduous year of war, were paid by members at the general meeting of the Hull C.E.A.

The meeting was of very short duration and was concerned mainly with the election of officers. Alderman R. W. WHEELDON was re-elected chairman, and other re-elections were as follows:—

Acting vice-chairman and delegate to the General Council, C. CLOW (Grimsby); treasurer, V. MORTON; secretary, WALLACE ROCKETT.

## Birkenhead Hours Concession

**In order that four, instead of three, performances of "The Great Dictator" may be given each day, Birkenhead magistrates have given permission for the Gaumont and Plaza kinemas to open at 12 noon, instead of 1 p.m., during the week beginning February 10. Managers of both theatres stated the film was the most wonderful propaganda film yet produced.**

# Scots Scorn Delegates Who Grudge Travel Time

## EDINBURGH ANNUAL MEETING

### East of Scotland Ambulance Effort

**EDINBURGH delegates to the General Council, at the annual meeting of the Edinburgh Section of the C.E.A. last week, complained that London members would not travel to attend meetings when these were held in the provinces. They seemed to expect to have all their 12 men at every meeting, said Louis Dickson. Scotland had generally to be content with one-third. The sum of £1,741 was collected during New Year's week for Red Cross ambulances. A. S. Albin was re-elected chairman of the Section**

LOUIS DICKSON, reporting on the last meeting of General Council, referred to the agreement with the K.R.S. regarding kinemas closed voluntarily owing to war conditions, and expressed the view that with a certain number of C.E.A. representatives sitting on the committee they would now get somewhere, and that the exhibitors would get a better deal. Of course, the K.R.S. would always have the last word.

Mr. Dickson also reported that the C.E.A. Association was inquiring into the possibility of instituting an insurance for consequential loss if a kinema had been bombed. The Government scheme did not cover that, and the C.E.A. was trying to secure that the Bill, if it passed through Parliament, had certain clauses unfavourable to exhibitors altered.

For instance, if a kinema were bombed, and the exhibitor's claim allowed by the Government, nothing was paid till the war finished. Yet the Government scheme allowed for 2½ per cent. per annum being paid to mortgagors. That was very unfair to exhibitors, the bulk of whom paid much more than that in interest.

The big insurance companies and others who had put money into the business appeared to have tried to bring influence to protect their interests, and the C.E.A. wanted also that the interests of the exhibitors should be protected.

**Entertaining the Troops**

With regard to the agreement they were negotiating with the War Office as to entertainments to the troops, Mr. Dickson did not think there was anything to fear regarding this new agreement. Some kinemas, he said, were breaking away in England regarding Sunday opening, and they should see that that did not happen in Scotland. Exhibitors must stand together if there was a demand for Sunday opening, and come to a general agreement as to what they would accept or would not accept.

**London G.C. Delegates**

W. H. ALBIN proposed that Mr. Dickson should be cordially and very specially thanked for travelling to all the General Council meetings in London, despite the bombings, and for his untiring attention to the General Council business. At the last meeting at Newcastle, letters of apology from over 30 prominent members were read.

London members did not give much consideration to the delegates from the North who had to travel to and spend time in London. Yet they would not go to Newcastle. It was very unfair.

Mr. DICKSON said that at last meeting dissatisfaction was expressed at holding meetings all over the country. London seemed to expect to have its whole 12 members at every meeting. They in Scotland had always to be content with at most one-third of their representation at any General Council meeting, and usually less than that. Yet they never grumbled.

**£1,741 for Ambulances**

The Chairman (A. S. ALBIN) reported that the total amount collected for Red Cross ambulances in their area during the first week of the year was the handsome sum of £1,741, which they must consider very satisfactory. The amount collected varied from £113 to *nil*.

Some did extraordinarily well. The largest sum was collected in one of their ordinary-sized halls, the Edinburgh, Ritz (Joe Massey, manager). Some, he was sorry to say, did nothing at all. Collections were taken in 85 halls, 43 of them in Edinburgh. At a meeting of the sub-committee that morning it was unanimously agreed to recommend that at least one ambulance be supplied, to be called:—

**"The Cinema Ambulance, Presented through public subscription by patrons of Edinburgh and East of Scotland Cinemas."**

It was further recommended that the head of the Red Cross in Edinburgh be consulted to ascertain if they desired that all the money collected should be used for the purpose of supplying ambulances, or if they wished a certain proportion to be allocated for equipment.

On the motion of RITSON BENNELL, it was agreed to authorise the committee to expend the money in the best possible way, after consultation with the Red Cross authorities.

J. M'GUIRE said they should insist on the purchase of at least one ambulance, even if the Red Cross authorities desired all the money to be spent on something else.

The CHAIRMAN: That is understood.

**Office-bearers Elected**

When the meeting considered nominations for the vice-presidentship of the Scottish Branch, it was agreed, on the motion of Mr. Bennell, seconded by T. Timmins (Lochgelly), not to make a nomination this year, as it was understood a Dundee member, Miss Mackintosh, was going to be nominated.

WILLIAM MARCHBANK, S.S.C., was re-elected acting honorary secretary of the Edinburgh Section.

A. S. ALBIN was re-elected chairman, and the following nominations were made for consideration by the annual meeting of the Scottish Branch:—

*Delegates.*—Louis Dickson, W. H. Albin, and T. Timmins.

*Members of Scottish Executive.*—J. S. Dunbar, J. Allan Buncle, and Major Walker (Broxburn).

*Benevolent Fund Committee.*—W. H. Albin and Mr. Buncle.

**Fire-Watching**

When W. H. ALBIN asked if they could have some enlightenment on the question of fire-watching.

Mr. BENNELL said occupiers of premises unable to make arrangements must notify the authorities within 14 days, but until they knew what were the requirements they could not say what arrangements had to be made.

Mr. M'GUIRE thought the position was that those who had premises where more than 30 were employed must have a watcher for 24 hours per day and seven days of the week, but as soon as one complied with the new regulations (No. 69) then the previous order was washed out, and you only had to have fire-watchers on during black-out hours seven days per week. Until you made that arrangement, and it had been sanctioned by the authorities, you had to carry out the old arrangements.

Mr. BENNELL suggested that they should try to get from the local authority some idea of what they wanted.

The suggestion was approved, and J. S. Dunbar, W. H. Albin, and Tom Battison were delegated to see the Firemaster.

**P.R.S. Charges**

The SECRETARY read a letter which had been sent to Mr. Fuller regarding the P.R.S. charges. The members of the Section, the letter stated, felt that in view of the general diminution of income all over the country it would be unfair that the P.R.S. should not carry a portion of the burden, and the General Council was asked to make a strenuous effort to have the present charges reduced in the new agreement.

Mr. Fuller had replied that they had tried hard to get the P.R.S. charges reduced, but without success. The new agreement would, he added, be ready shortly, and members would be circularised.

Mr. DICKSON pointed out that they would find under the new agreement, while the terms were the same, they would need to pay more, because under the new Entertainment Tax there was a certain amount added to the ordinary admission charge, and therefore that would increase the money-taking capacity of their houses.

**Employees' Wages**

The SECRETARY also read a letter from Mr Galbraith, Chief Industrial Commissioner in Glasgow, stating that the E.T.U. had claimed for a new scheme of wages for operators and apprentices who were members of their union. It was incumbent on his department, said Mr. Galbraith, to endeavour to have differences settled by means other than arbitration, and if this was not settled a petition for arbitration would have to be made.

Mr. BENNELL suggested that they write to Mr. Galbraith stating that their Section had an agreement with the N.A.T.K.E., under which, in their opinion, the interests of their employees were adequately safeguarded, and if the Industrial Relations Officer did not agree and had to refer it to an Industrial Court their position before that Court would be that they had an agreement with a trade union, and did not wish to have an agreement with more than one union. This was agreed to.

Mr. DICKSON, earlier in the meeting, reported that T. O'Brien, secretary of the N.A.T.K.E., had asked for a national agreement on rates of pay for Sunday opening, but as all their agreements were on a local basis, he had been told by the General Council that all agreements should still be on a local basis.

*Pat O'Brien, Frances Farmer and John Garfield in a scene from FLOWING GOLD (Warner), reviewed in this issue*

# HANTS C.E.A. TO SUPPORT MEARS' NOMINATION

## Private Discussion with N.A.T.K.E. Chief

**AT their annual meeting at Bournemouth this week the members of the Hants and Isle of Wight Branch of the C.E.A. unanimously followed the example of the Portsmouth Branch and nominated Councillor H. P. E. Mears, of Bournemouth, for the Presidency of the C.E.A. for the second year in succession**

The matter was raised by the CHAIRMAN (Ald. G. W. A. Wright), who said the branch had been written to by the Portsmouth branch, which had already decided to nominate Coun. Mears, and asked for their support. He asked Coun. Mears, who was present as vice-chairman of the branch, if he would care to explain the position.

Coun. MEARS said that since the Portsmouth branch had nominated him several other branches had supported the nomination.

**He had spoken to Mr. Lewis, the vice-president, who was a very esteemed friend of his, about a month ago, and it was, he understood, Mr. Lewis' wish that his (Coun. Mears') name should go forward and that there should be a ballot if necessary.**

There were many matters at present with which the national body was dealing and with which he and other officers of the C.E.A. were in personal contact. Owing to the emergency many thought, rightly or wrongly, that these matters should not be left "hanging." There were contacts more or less of a personal character which some members thought should not be broken in the present emergency and that was why his name had been put forward.

J. H. RANSOM BURBAGE said that from a business point of view he thought that Coun. Mears should carry on his good work.

S. H. PARSONS said it would be very unwise to change horses in the middle of the stream.

A. H. SOWERBUTTS said he was filled with admiration at the way Coun. Mears had acted as the leader of the C.E.A. during the past year. He thought that he was the right man for the job next year.

On the proposition of Mr. BURBAGE, seconded by A. A. PILKINGTON, the nomination of Coun. Mears for a second year of office as president of the C.E.A. was unanimously carried.

**Secretary's Report**

The SECRETARY (H. H. C. Mitchener), who was attending his twenty-first annual meeting of the branch in that capacity, stated that the branch now had a membership of 68, a decrease of seven during the year owing to war damage. Practically every kinema in the area of the branch now claimed membership of the Association.

Mentioning various members as having done good public work during the past year, Mr. Mitchener said that Coun. Mears, as president of the C.E.A. and as a member of the Bournemouth Corporation, had accomplished untiring work for the Association which was outstanding.

His term of office as president of the Association appeared to have been highly satisfactory. Coun. Mears had certainly had a very difficult year in the chair owing to the prevailing conditions of war, and there seemed to be strong grounds for the general opinion that had been expressed by various exhibitors that owing to the strenuous times in which we were living there might be a good deal of merit in postponing the appointment of officers during this historic year, when conditions are such as have never before been experienced in the world's history.

He also thanked Ald. G. W. A. Wright, branch chairman, for the past three years, for his work on the Corporation of Eastleigh, and his friendly contacts with various authorities, which had assisted the branch to a considerable degree during the past year.

Mr. MITCHENER further mentioned Coun. T. Pink for his work on the Droxford Rural District Council; Elliott Turnbull, hon. secretary of the Bournemouth sub-section, for his untiring efforts on behalf of the Bournemouth members; W. R. Fuller and other C.E.A. officials for their help.

**Chairman's Report**

In the course of a brief report, the CHAIRMAN said that the past year of "blitzes" had been a most serious one for Hampshire, many of their members having suffered severe hardships and extensive damage as a result of enemy action.

He offered sincere commiseration to all affected and hoped that 1941 would see them all still enabled to obey the "carry on" message and continue to provide much-needed entertainment for the masses.

He referred to various problems which had been dealt with during the past year and particularly mentioned that in April last the Southampton authorities had given them notice that they desired to co-operate with the C.E.A. branch in all questions as to conditions and regulations attaching to kinema licences.

He referred to the excellent work of the C.E.A. in the past year, captained by Coun. H. P. E. Mears, to whom he offered on the members' behalf as well as his own "Thanks, and very well done." He also congratulated the Bournemouth Sub-Section on securing Sunday opening.

**Treasurer Now in Army**

The SECRETARY reported that S. G. S. Rose, their hon. treasurer, had re-joined the Army from the Reserve of Officers, and he could therefore only present a draft balance sheet. This showed a balance in hand of £37 4s. 2d. compared with £19 3s. last year.

The reports were adopted and the balance sheet approved, subject to confirmation by Mr. Rose and the auditor.

**Election of Officers**

The following officers and committee were elected:—

*Chairman*, Ald. G. W. A. Wright; *vice-chairman*, Coun. H. P. E. Mears; *hon. treasurer*, Capt. G. H. Clement; *delegate to General Purposes Committee*, Ald. Wright; *Delegates to General Council*, Ald. Wright and G. Bravery.

*Trustees*, Coun. H. P. E. Mears, Ald. G. W. A. Wright and S. H. Parsons.

*Auditor*, R. W. Fogarty.

*Committee*, the chairman, vice-chairman, Major A. W. Banner (immediate past chairman), the hon. treasurer, Mr. Elliott Turnbull (hon. secretary of the Bournemouth Sub-Section), G. Bravery, R. E. Bath, B. L. Mayer, S. H. Parsons, A. H. Sowerbutts and H. H. Mitchener (secretary).

**Visit of T. O'Brien**

T. O'Brien (secretary of the N.A.T.K.E.) was received in private session, and the CHAIRMAN afterwards stated that his speech was favourably received and a committee was appointed to proceed with negotiations for the preparation of an agreement with N.A.T.K.E.

*A scene from the Pathe presentation of Eden Phillpotts's stage and story success THE FARMER'S WIFE, starring Wilfrid Lawson with a great supporting cast headed by Basil Sydney, Bunty Payne, Patricia Roc, Michael Wilding, Nora Swinburne and Enid Stamp Taylor. Directed by Norman Lee and Leslie Arliss. It is reviewed in this issue*

# "HIT PARADE OF 1941"

*Scenes from* HIT PARADE OF 1941, *which supplies an appropriate title to British Lion's current offerings.* HIT PARADE OF 1941, *Republic's most lavish and ambitious production, will be Trade shown on Monday, February 3, at 11 a.m., at the G.-B. Private Theatre. Kenny Baker, Frances Langford, Patsy Kelly, Hugh Herbert, are but a few of the popular stars featured*

Kenny
BAKER
Frances
LANGFORD
Hugh
HERBERT
Mary
BOLAND
Ann
MILLER
Patsy
KELLY
REPUBLIC
PICTURES
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BRITISH LION

*presents*

IN

# WHO KILLED AUNT MAGGIE

With EDGAR KENNEDY
ELIZABETH PATTERSON
ONSLOW STEVENS
JOYCE COMPTON
WALTER ABEL • Mona Barrie • Willie Best •

*Director* ARTHUR LUBIN

A *Republic* PICTURE

REPUBLIC PICTURES

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# Girl FROM HAVANA

O'KEEFE
CARLETON

**TRADE SHOW**
*G.B. Private Theatre*
*Film House*
*Wardour Street. W.1*
*Wed. FEB. 5 at 11 a.m.*

A *Republic* PICTURE

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BRITISH LION

presents

# Weaver Brothers and Elviry

# FALLEN IDOL

LOIS RANSON • SPENCER CHARTERS
CLIFF EDWARDS • JOHN HARTLEY
LORETTA WEAVER • AL SHEAN
THURSTON HALL

TRADE SHOW Thursday FEB 6th 11 a.m.

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A Republic PICTURE

# Gene AUTRY

# RIDE TENDERFOOT RIDE

TRADE SHOW
British Lion Private Theatre
Friday, FEB. 7th 10.45 a.m.

## ROY ROGERS
## GEORGE "Gabby" HAYES

# The RANGER and the LADY

with
JACQUELINE WELLS
HARRY WOODS
HENRY BRANDON

A Republic PICTURE

TRADE SHOW
British Lion Private Theatre
Friday, FEB. 7th 2 p.m.

TRADE SHOW
British Lion Private Theatre
Friday, FEB. 7th 2 p.m.

# PIONEERS OF THE WEST

# The 3 Mesquiteers

Republic

BRITISH LION FILM CORPORATION LIMITED
76-78 WARDOUR STREET, W.1

# "WHO KILLED AUNT MAGGIE?"

*A thrilling mystery drama is promised in WHO KILLED AUNT MAGGIE? which British Lion is Trade showing on February 4, at 11 a.m., at the G.-B. Private Theatre. John Hubbard and Wendy Barrie are starred with Edgar Kennedy and Elizabeth Patterson*

# "GIRL FROM HAVANA"

*Dennis O'Keefe, Victor Jory, Claire Carleton are featured in GIRL FROM HAVANA, to be shown on February 5, at 11 a.m., at the G.-B. Private Theatre. Strong drama, gay music and thrilling situations are depicted in this latest British Lion offering*

# London Trade Show Diary

## OFFERINGS TO BE SCREENED BETWEEN THURS., JAN. 30 AND WED., FEB. 5

### *Thursday*

#### No, No, Nanette (*RKO-Radio*)

**Cambridge Theatre.** **11 a.m.**

**Cast:** Anna Neagle, Richard Carlson, Victor Mature, Roland Young, Helen Broderick, Zasu Pitts, Eve Arden, Tamara, Stuart Robertson, Dorothea Kent, Aubrey Mather, Mary Gordon, Russell Hicks and Billy Gilbert. **Director:** Herbert Wilcox.

Easily one of the most distinguished musical-comedy romances to reach the screen in recent years, "No, No, Nanette" retains all the appealing ingredients of the original stage show which ran for no fewer than 665 performances in London. With its sparkling story, tuneful presentation and exquisite dance ensembles, "No, No, Nanette" is described as a perfect antidote for black-out blues.

The story recounts the adventures of the star in extricating her philandering uncle from the clutches of three scheming women. She makes use of a famous artist and a well-known stage producer, both of whom are in love with her, to satisfy the girl's thirst for careers. In so doing she almost loses the artist, whom she herself loves. How the complications are finally straightened out to the satisfaction of everybody concerned provides a wealth of delicious comedy and romance.

The story is brilliantly injected with a series of sensational song and dance creations, and once again the audience will thrill to those immortal "hit" numbers, "Tea for Two" and "I Want to be Happy," both featured delightfully by the star.

### *Friday*

#### Quiet Wedding (*Paramount*)

**Plaza.** **2.30 p.m.**

**Cast:** Margaret Lockwood, Derek Farr, Marjorie Fielding, A. E. Matthews, Margaretta Scott, Frank Cellier, Roland Culver, David Tomlinson, Sidney King, Athene Seyler, Peggy Ashcroft, Michael Shepley, Jean Cadell. **Director:** Anthony Asquith.

The production was adapted for the screen from the now famous play of the same name by Esther McCracken, which has had such a triumphant and long run in the West End and in the provinces, and the result is a film completely attuned to the times . . . a charming, human, and down-to-earth story of an English family in the throes of the preparations for the wedding of the youngest daughter . . . with the comedy and the pathos, the laughter and the tears . . . of happiness, so attendant upon such an occasion.

The casting of "Quiet Wedding" was a work of art, with each rôle in the hands of brilliant and successful players, with the exception of the introduction of three rising young actors in the male leads, a gesture amply rewarded by the fine work turned in by them. There are something like thirty principal speaking rôles, a record for a British picture, especially as each is handled by a "name" player.

The film does not rely merely upon a photographic reproduction of a family circle thrown into the customary turmoil on the day before the wedding of the youngest daughter. The characters have been built with the assurance of touch that carries conviction. There are unlimited situations both wise and witty in dialogue and treatment, and against the background of feverish activity prior to the type of wedding so dear to every family there is presented the problem of a highly strung girl in an unusual and interesting light.

### *Monday*

#### Hit Parade of 1941 (*British Lion*)

**G.-B. Private Theatre.** **11 a.m.**

**Cast:** Kenny Baker, Frances Langford, Hugh Herbert, Mary Boland, Ann Miller, Patsy Kelly, Phil Silvers, Sterling Holloway, Donald MacBride, Barnett Parker, Franklin Pangborn, Six Hits and a Miss, Borrah Minevitch and his Harmonica Rascals. **Director:** John H. Auer.

Ranking as Republic's greatest achievement, "Hit Parade of 1941" is a de-luxe super musical production, hailed in America as the musical-comedy hit of the year! Gayer than ever, wittier, brighter and more colourful, it presents Frances Langford, who starred in Republic's "Hit Parade" of two years ago, who repeats her grand performance. Her swing-blues rhythm of "Who Am I," and Kenny Baker's "In the Cool of the Evening" are two sure-fire hit melody numbers in this song-studded picture.

Advance reports claim that Hugh Herbert exceeds himself in his present rôle of the pixilated shop proprietor, who listens dreamily to the radio while his would-be customers come and go unattended. Mary Boland, Patsy Kelly and Phil Silvers give outstanding performances with their particular types of comedy, with Ann Miller as a veritable sorceress of rhythm, bewitching in her rôle of the girl who wants to dance, but has to sing because her mother—Mary Boland at her daffiest—says she has to.

Borrah Minevitch and his Rascals fill a prominent spot in the picture, as do Six Hits and a Miss. Sterling Holloway and Barnett Parker and Donald MacBride add to the general merry-making. In the spectacular finale, in which the costumes of 150 dancers are a parody to their songs, such favourites as "Sally," "Margie," "Sweet Sue," "Ramona," "Dinah," and "Mary Lou" vie for first place in the song convention of 1941.

### *Tuesday*

#### Who Killed Aunt Maggie? (*British Lion*)

**G.-B. Private Theatre.** **11 a.m.**

**Cast:** John Hubbard, Wendy Barrie, Edgar Kennedy, Elisabeth Patterson, Onslow Stevens, Joyce Compton, Walter Abel, Mona Barrie, Willie Best. **Director:** Arthur Lubin.

The sinister action of this intensely absorbing story takes place in a decaying mansion known as "Wisteria Hall." John Hubbard, brisk New York radio advertising man, is in love with his ace radio reporter—Wendy Barrie—but he has little opinion of her abilities as a writer of radio mysteries. This leads to a rift between the pair separating them on what was to have been their wedding day. Wendy leaves abruptly for "Wisteria Hall," the ancestral estate where her Aunt Maggie, an eccentric old lady, spends her time in search of the undiscovered "secret room." Warned that grave danger awaits Wendy, Hubbard follows her and finds himself in the midst of dark intrigue and murder.

Aunt Maggie and her husband are murdered, and Hubbard spends most of his time and ingenuity to protect Wendy Barrie from being charged with the crime. Among the suspects are Walter Abel, Mona Barrie, Onslow Stevens and Joyce Compton, all relatives of the deceased. Edgar Kennedy plays the part of the hick detective, who provides a good laugh. The highly imaginative and effective kinematography deserves special mention.

#### The Ghost of St. Michael's (*A.B.F.D.*)

**Cambridge Theatre.** **2 p.m.**

**Cast:** Will Hay, Claude Hulbert, Charles Hawtrey, Raymond Huntley, Felix Aylmer, Elliot Mason, John Laurie, Hay Petrie, etc. **Producer:** Michael Balcon. **Director:** Marcel Varnel.

Will Hay, world-famous for his comical schoolmaster character, dons gown and mortar-board again in "The Ghost of St. Michael's," which marks his return to the screen after a voluntary absence of over a year, following five films in fifteen months. It marks, too, his reunion with Michael Balcon, who produced this new film, with Marcel Varnel directing.

A brilliant comedy supporting cast is provided, headed by Claude Hulbert and Charles Hawtrey, and terrific opportunities are presented to the talented trio of laughter-makers in a story which combines lively action and boisterous comedy.

Based on an original story by Angus MacPhail and John Dighton, "The Ghost of St. Michael's" gives Will Hay the rôle of a schoolmaster at St. Michael's when it is evacuated to the Isle of Skye. Two mysterious deaths provide a mystery, in which he becomes closely involved. With the assistance of Claude Hulbert and Charles Hawtrey, he unearths the ghostly murderer—but not until they have undergone a series of hectic and hilarious misadventures which give them a good many uncomfortable moments!

### *Wednesday*

#### Girl From Havana (*British Lion*)

**G.-B. Private Theatre.** **11 a.m.**

**Cast:** Dennis O'Keefe, Claire Carleton, Victor Jory, Steffi Duna, Gordon Jones, Bradley Page, Addison Richards, Abner Biberman, Williams Edmunds, Trevor Bardette, Jay Novello, Frank Lackteem. **Director:** Lew Landers.

The setting of "The Girl from Havana," a story of love and adventure in the torrid land of South America, where men fight for "oil" and women. Against this fascinating background is told the captivating story of three men's friendship for Claire Carleton, innocent café-habituee of the town. Dennis O'Keefe, an oil-driller, meets Claire Carleton, in whom he detects the heart of gold that beats under a brittle exterior, and undertakes to fight her battles which include a series of murder charges. Victor Jory, with Gordon Jones and O'Keefe, form the

*Continued in next column*

triumvirate of three friends who stand by each other in good and bad fortune. Steffi Duna delivers an outstanding portrayal as Chita, the little native girl, whose unrequited love for O'Keefe nearly brings tragedy.

#### Little Nellie Kelly (*M-G-M*)

**Cambridge Theatre.** **2 p.m.**

**Cast:** Judy Garland, Douglas McPhail, Arthur Freed, George Murphy. **Director:** Norman Taurog.

Establishing Judy Garland not only as a singing star, but as a full-fledged dramatic star as well, "Little Nellie Kelly" is a romantic comedy which tells the story of a young Irish girl who marries and follows her husband to America. After a few years of happiness in the new land she dies, leaving behind her husband and an infant daughter. Miss Garland portrays not only the daughter, grown to vibrant young womanhood, but the mother as well.

In the rôle of her husband, and later as her father, is George Murphy, a departure, for he has previously been associated with dancing rôles chiefly. As Judy's heart interest in the latter sequences of the drama is Douglas McPhail, youthful baritone, who is given an opportunity to sing several solos as well as duets with Miss Garland.

Adapted from the original George M. Cohan show, "Little Nellie Kelly" contains all of the elements necessary for achieving tops in entertainment. A typical Irish village was erected on the studio's Lot 11 for the early sequences of the film. Houses with thatched roofs, winding roads and donkey carts, and typical Irish scenes cover more than five acres of territory.

*Will Hay returns to his classroom in his latest Ealing comedy THE GHOST OF ST. MICHAEL'S, which A.B.D.F. will Trade show on Tuesday. He is supported by Claude Hulbert, Felix Aylmer, Hay Petrie, Charles Hawtrey, Raymond Huntley, etc.*

**TEA FOR TWO**—*Anna Neagle and Victor Mature in a scene from NO, NO, NANETTE, the RKO-Radio version of the West End musical hit. Richard Carlson is romantic lead and others in the cast are Roland Young, Helen Broderick and Zasu Pitts*

# NORTHERNERS RE-ELECT THEIR EXECUTIVE

## Branch in Healthy Condition

**BUSINESS at the annual meeting of the Northern Branch was formal, but completely satisfactory. The officers who had served their colleagues so well during the past year were re-elected, and a good surplus was reported By the Treasurer.**

Presenting the financial statement, the treasurer (T. S. BAMFORD) intimated that they had a surplus of £313 17s. on the year's working and assets totalling £1,174.

Presenting his third consecutive report from the chair, W. S. GIBSON, of Middlesbrough, rejoiced at the record surplus and the generally healthy condition of their finances.

In warm tribute to the work done in the common interest by officials of the branch, Mr. Gibson mentioned specially Teddie Hinge, now a national figure in the industry, Thomas Thompson, who had been a delegate for 25 years, Fred Morrison who had served the branch for more than 25 years and who had unostentatiously assumed the responsibilities of treasurer during the illness of Mr. Bamford. Mr. Gibson also paid warm tribute to the services of W. Carr, vice-chairman and member of the executive, the secretary (Alfred Smith) and his assistant, T. F. Burgess.

#### Maintaining Morale

Dealing with the positions and conditions of the industry, Mr. Gibson said that while, perhaps, they had reason to be grateful that they were able to carry on unhampered by control measures which had affected other industries, members could also claim legitimately that they were making a very real contribution to the maintenance of public morale.

"Those who ease the tension help materially to avoid a break-up. Furthermore, we are contributing financially to the cost of the war by surrendering a large percentage of our hard-earned profits."

The branch membership, he announced, was 363, two members having been lost during the year owing to the closing down of their halls.

#### Branch Officers

Officers were elected, or re-elected, as follow:—Chairman, W. S. GIBSON, Middlesbrough; vice-chairman, W. CARR, Seaton Delaval. Hon. treasurer, S. BAMFORD, Newcastle; auditors, Jackson, Watson and Co.

Delegates (elected by ballot): W. Carr, W. S. Gibson, E. J. Hinge, F. M. Horsfall (Sunderland), F. W. Morrison (Dunston-on-Tyne), J. S. Snell (Newcastle) and T. S. Thompson (Middlesbrough).

#### Recruits to Executive

Four vacancies on the executive committee were filled by the election of R. GILBERTSON (Newcastle), F. JORDAN (Newcastle), T. H. SCOTT (Hexham) and W. WESTWOOD, jnr. (Newcastle).

The chairman, vice-chairman, immediate past-chairman, treasurer, delegates and secretary are ex-officio members of the executive, while eight sitting members—J. C. Bell (Newcastle), C. Crowe (Newcastle), C. Chipchase (Middlesbrough), S. Dawe (Newcastle), E. R. Eadie (Gateshead), W. Prodgers (Leeds), B. Renwick (Newcastle) and E. S. Smith (Felling) were re-elected *en bloc*. Branch trustees elected were: S. Bamford, W. S. Gibson and James MacHarg (Newcastle).

E. J. HINGE was re-appointed branch member of the General Council's General Purposes Committee, while the following were elected to the N.A.T.K.E. Conciliation Board: C. Crowe, W. Carr, F. M. Horsfall, W. S. Gibson and B. Renwick.

#### Fire Watching

After the secretary had read correspondence with Mr. Fuller in reference to kinema owners' responsibility for the maintenance of a fire watch on their premises, the meeting decided that the instructions were not at all clear, and that a clarification of the obscure points be sought before issuing advice and instructions to members.

#### For Official Shows

The meeting accepted the General Secretary's suggested scale of charges to the Ministry of Information for the hire of kinemas for one performance of about two hours' duration as follow:—

Up to 1,000 seats, £5; 1,000 to 1,500 seats, £7 10s.; more than 1,500 seats, £10. Very small kinemas to have discretion to charge less than £5.

#### Personal

Sympathetic reference was made by the chairman to the recent deaths of R. Dalby, manager of the Majestic Cinema, Bishop Auckland, and A. Wolff, chairman of the Rex Cinema, Consett, Ltd.

Sympathy was also extended to Mrs. W. Carr, wife of the vice-chairman, who had been injured in a motor accident. Happily Mr. Carr was able to announce that his wife was making satisfactory progress towards recovery.

#### Appreciation

The CHAIRMAN read letter of appreciation and congratulation which had been received from the General Secretary and Reginald C. Bromhead on the successful luncheon recently held in honour of the visit of the General Council to Newcastle-on-Tyne.

E

# New Films at a Glance

| Title and Renter. | R.T. and Certificate. | Stars. | Remarks. | Box-Office Angle. |
|---|---|---|---|---|
| *East of Piccadilly ... (Pathe)—British. | 79 min. (A) | Judy Campbell, Sebastian Shaw, Henry Edwards. | Murder mystery melodrama with a Soho background. Story ingenious and characterisation good. Mass appeal obvious. | Very good popular booking. Not for children. |
| *Farmer's Wife, The (Pathe)—British. | 81 min. (U) | Basil Sydney, Wilfrid Lawson, Nora Swinburne. | Comedy of Devonshire life adapted from Eden Phillpotts's stage success. Story bright, characterisation natural, atmosphere refreshing and dialogue snappy. | Very good light booking. Safe for youngsters. |
| Fighting 69th, The ... (Warner)—American. | 88 min. (A) | James Cagney, Pat O'Brien, George Brent. | War time comedy-drama dedicated to the Fighting 69th, a famous Irish-American regiment. Patriotic and religious aspects somewhat heavy and war angle hardly propitious, but characterisation and surface action entertaining. Star values strong. Originally reviewed May 16, 1940, issue. | Star booking particularly for industrial spots. Hardly suitable for youngsters. |
| Flaming Gold... ... (Warner)—American. | 80 min. (U) | John Garfield, Frances Farmer, Pat O'Brien. | Spectacular triangle melodrama, with an oilfield background. Story familiar, but acting vigorous, detail spectacular and climax thrilling. | Good booking for the masses. Nothing to harm youngsters. |
| Modern Hero, A ... (Warner)—American. | 97 min. (U) | Pat O'Brien, Gale Page. | Biographical picture of famous American football coach. Strong moral outlook and natural sentiment. | Booking for better-class halls. |
| No Time for Comedy (Warner)—American. | 93 min. (A) | James Stewart Rosalind Russell, Genevieve Tobin. | Sophisticated comedy, describing a simple playwright's experiences on Broadway. Humour smart, sentimental background human, atmosphere perfect and acting brilliant. | Excellent comedy booking. Hardly suitable for youngsters. |
| *Quiet Wedding ... (Paramount)—British. | 80 min. (U) | Margaret Lockwood, Derek Farr, Marjorie Fielding. | Domestic comedy, brilliantly adapted from the stage success. Story human and witty, acting grand, dialogue smooth, direction showmanlike and understanding and atmosphere flawless. | Excellent light booking. Safe for youngsters. |
| Road to Frisco, The (Warner)—American. | 94 min. (A) | George Raft, Ann Sheridan, Ida Lupino. | Hard-boiled romantic melodrama, describing conditions in the road transport business. Theme powerful, characterisation robust, atmosphere excellent and dialogue snappy. | Excellent popular booking. Not for youngsters. |
| *Saint's Vacation, The (RKO-Radio)—British. | 76 min. (A) | Hugh Sinclair, Sally Gray, Cecil Parker. | Espionage comedy melodrama, the latest addition to the popular "Saint" series. Story intriguing, exciting and amusing, teamwork good and atmosphere colourful. | Very good popular booking. Safe for youngsters. |
| *Spring Meeting ... (Pathe)—British. | 93 min. (U) | Nova Pilbeam, Sarah Churchill, Henry Edwards. | Irish comedy adapted from the stage success. Development leisurely, but characterisation clever, feminine angle subtle and atmosphere refreshing. | Obvious star and title comedy booking for the masses. |
| That Gang of Mine ... (Pathe)—American. | 61 min. (U) | East Side Kids, Clarence Muse, Joyce Bryant. | Juvenile comedy drama, with a strong sporting interest. Acting lively, comedy popular and racecourse thrills exciting. | Good two-feature programme booking. Good for youngsters. |
| Tin Pan Alley ... (20th Century-Fox)—American. | 94 min. (U) | Alice Faye, ... Betty Grable, Jack Oakie. | Comedy drama of the show business with music and song. Teamwork very good, cavalcade treatment effective, numbers good, humour crisp and sentiment popular. | Excellent popular booking. Good for youngsters. |
| Trouble Chaser ... (RKO-Radio)—American. | 76 min. (U) | Granville Owen, Martha O'Driscoll, Mona Ray. | Hillbilly pantomime, suggested by a popular American cartoon strip. Teamwork exuberant, but fun patchy. | Moderate comedy support for industrial audiences and juveniles. |

* A British Picture.

# REVIEWS FOR SHOWMEN

## East of Piccadilly

*Pathé. British (A). Directed by Harold Huth. Featuring Judy Campbell, Sebastian Shaw and Henry Edwards. 7,121 feet. Release not fixed.*

MURDER mystery melodrama, with a Soho background, telling of a young waiter who resorts to wholesale murder—he strangles prostitutes—to satisfy an ego and allows another to be convicted for his crimes. Spirited romantic asides—the killer is brought to book through the joint efforts of a successful writer of crime stories and a girl reporter—cunningly relieve the hectic plot. They also contribute to feminine appeal.

The detail, represented mainly by a description of London's Bohemia, is, perhaps, a trifle pretentious, but it nevertheless, helps to create colourful atmosphere. Smooth and accurate acting—Judy Campbell is a revelation in the role of heroine—and realistic technical presentation consolidate the exciting illusion. Very good popular booking.

**Story.**—Tamsi Green, a successful writer of crime novels, and Penny Sutton, an attractive crime reporter, set out to track down a homicidal maniac whose particular fascination is women of easy virtue. The scene of the killer's latest crime is a lodging house in Greek Street, Soho. Harlem J. Nash, an American guest, is the most obvious suspect. A crazy actor is another. Nash later turns out to be Oscar Kuloff, a big business man, and his double life leads him to the Old Bailey. He is convicted and sentenced to death.

Soon Tamsi and Penny begin to doubt themselves and a chance clue puts them on to the real killer. He proves to be Joe, a waiter, who is forced to express his inner self through crime. He is apprehended in the nick of time.

**Acting.**—Judy Campbell is good as Penny, she has poise, personality and spirit. Sebastian Shaw is adequate as Tamsi, Henry Edwards scores as a Scotland Yard detective, George Pughe is disarming as Kuloff and Niall McGinnis is psychologically sound in the comparatively small role of Joe. The casting of supporting roles is equally shrewd.

**Production.**—The plot, based on a story by Gordon Beckles, is not lacking in ingenuity, but its thrills and psychological implications are, at times, clouded by unnecessary atmospheric trimmings. Digs at dramatic critics, a drawn-out court scene, and humour at the expense of an eccentric Shakespearian actor hamper rather than amplify the plot.

The digressions are not, however, fatal to lucid and pungent development. Good characterisation, skilfully contrived suspense and realistic and spectacular thrills enable the tale to ride roughshod over its technical eccentricities to a tense and romantically satisfactory climax. It measures its tread with glamorous and popular crime entertainment.

**Points of Appeal.** — Ingenious plot, piquant romantic angle, colourful comedy relief, good atmosphere, spectacular thrills, bright commentary on London night life, suspenseful climax, good title and popular cast.

## Tin Pan Alley

*20th Century-Fox. American (U). Directed by Walter Lang. Featuring Alice Faye, Betty Grable and Jack Oakie. 8,541 feet. Released February 24, 1941.*

COMEDY-DRAMA of the show business, with music and song, turning on the romantic and financial vicissitudes of partners in a song-publishing business. Alice Faye and John Payne, and Betty Grable and Jack Oakie make a versatile and glamorous foursome. They give the script and score all they've got—and that's plenty—and so do the supporting players.

Cavalcade treatment—1915-1919 is the eventful period covered by the plot—builds up colourful background and, at the same time, provides the necessary cue for song. Tuneful numbers, both old and new, together with scintillating acts and ensembles, do the rest. The complete show is a happy flashback, entertainment of cast-iron mass, family and industrial appeal. Excellent popular booking.

**Story.**—Skeets Harrigan and Harry Calhoun are partners in a song-publishing business. Things are tough and every now and then Skeets has to fight in the ring to find their rent. A potential hit eventually comes their way and Harry persuades Katie and Lily Blane, partners in a sister act, to put it over. The number is a tremendous success. Lily goes into revue, but Katie continues to plug successes for Skeets and Harry.

She and Skeets eventually fall in love, but they separate when Skeets continues to put business before romance. Without Katie their business flops. Meanwhile, Katie joins Lily and they co-star in London. At the outbreak of war Harry and Skeets join up. They visit London and Katie and Lily on their way to the Front. The threads of romance are picked up and their reunion gives Harry the cue for a great song.

**Acting.**—Alice Faye is a pretty and appealing Katie and puts over the many popular numbers as only she can. John Payne is a virile Skeets, Betty Grable has glamour as Lily, and Jack Oakie wisecracks effectively as Harry. Alan Jenkins heads a competent and equally versatile supporting team.

**Production.**—The film opens with a great scrap, and its flying start gives it all the momentum it needs to carry it through its merry whirligig of comparatively recent history. The rise and fall of the Harrigan-Calhoun publishing business, the romantic skirmishes of the two partners, and the Great War are represented by both appealing and humorous situations, which in turn provide an appropriate frame for many popular numbers of yesterday.

Clever individual acts, tuneful new numbers and scintillating ensembles are additional embellishments. The culminating war incidents and songs are, perhaps, a trifle pro-American in sentiment, but on the whole flag-wagging is wisely avoided.

All told, the film strikes just the right note in war time entertainment. Its choice of stars is as showmanlike as its subject matter and presentation.

**Points of Appeal.**—Good story, showmanlike treatment, effective staging, good tunes, breezy comedy, popular and versatile cast, ambitious technical presentation, good title and box-office stars.

## The Farmer's Wife

*Pathé. British (U). Directed by Norman Lee and Leslie Arliss. Featuring Basil Sydney, Wilfrid Lawson and Nora Swinburne. 7,366 feet. Release not fixed.*

COMEDY of Devonshire life, adapted from Eden Phillpotts's record-breaking stage play. The story tells of a farmer's quest for a second wife. The central character soon discovers he is no lady killer and the rude rebuffs he has to face provide much of the humour. The rest springs from shrewd commentary on country manners and morals.

Basil Sydney is a wise selection for the rôle of Sam, and Wilfrid Lawson brings all his wide experience to bear as Churdle Ash, an inquisitive but knowing farm hand. The feminine parts, too, are capably filled. Authentic and picturesque atmosphere applies the showman touch. Title values are, of course, exceptional. Very good light entertainment, particularly for the family.

**Story.**—Sam Sweetland, a farmer who has lost his wife, is determined to marry a second time. He conveys his intentions to his sympathetic and not unattractive housekeeper Araminta. She approves of his selections. Louise Wideatt, a horsey widow, is choice number one, Thirda Tapper, a spinster, is choice number two, and Mary Hearn, the local barmaid, is choice number three. All three turn Sam down.

Undaunted, Sam decides to pop the question to Louisa a second time, and he chooses the County Fair for the occasion. While the fair is in progress a bull runs amok and Sam captures it. Sam's bravery results in the three women going for him in a big way. He takes fright and is caught on the rebound by Araminta.

**Acting.**—Basil Sydney is well cast as Sam, Nora Swinburne is a sympathetic and appealing Arminta, and Wilfrid Lawson is responsible for an amusing characterisation as Churdle Ash, a wily local. Betty Warren, Viola Lyell and Enid Stamp Taylor are also well cast as the unwilling candidates.

**Production.** — The humour in this British comedy rests securely on its neat bucolic wit and the accuracy of its female psychology. Exaggeration is, of course, evident in the characterisation, but caricature is skilfully avoided. Friendly and versatile detail—the stormy love affairs of Sam's daughters are, for instance, amiably imposed on the central theme—is yet another happy factor. Natural, spicy dialogue and authentic and pictorially effective background give the final touch to a picture that is every bit as entertaining and diverting as its successful stage progenitor. Title values and feminine angle are irresistible.

**Points of Appeal.**—Bright story, natural characterisation, neat comedy twists, smoothb dialogue, picturesque atmosphere, strong cast and box office title.

## The Road to Frisco

*Warner. American (A). Directed by Raoul Walsh. Featuring George Raft, Ann Sheridan and Ida Lupino. 8,544 feet. Release not fixed.*

TOUGH guy—and girl—romantic melodrama, describing conditions in the road transport business. The theme deals almost exclusively with the seamy side of life, but hard-boiled as its characters are and frank as its dialogue is, it amuses, grips, and carries tremendous feminine interest. Its colossal vitality and vivid detail, to say nothing of its realistic atmosphere and star values, are its certain key to universal appeal. Excellent popular booking.

**Story.**—Joe Fabrini, a slick go-ahead young man, and his brother Paul, the domesticated type, are partners in a small transport business. An accident causes the loss of their only lorry and the amputation of Paul's right arm. Joe is compelled to take a job with Ed Carlsen, self-made owner of a fleet of lorries. Joe is honestly in love with Cassie Hartley, a working girl, and she reciprocates. Lana, Carlsen's wife, is one of Joe's former flames, and she is determined to regain his attentions.

Through her Joe gets promotion, but he continues to spurn her advances. In desperation Lana murders her husband. Accidental death is the verdict and Joe becomes Lana's business partner. He still refuses to be cajoled and in a paroxysm of rage she tells the district attorney that Joe forced her to murder her husband. Joe is brought for trial, but Lana breaks down under cross-examination and his innocence of the crime is proved. He returns to the business and Cassie.

**Acting.**—George Raft gives a thoroughly convincing performance as Joe. He is tough, yet skilfully emphasises the truest side of the hard-boiled character. Ida Lupino also seizes every opportunity as Lana. She, too, is true to type and emotionally competent. Ann Sheridan also registers as the attractive, wisecracking Cassie. Humphrey Bogart, Gail Page, Alan Hale and Roscoe Karns leave nothing to chance in support.

**Production.**—The first half clearly establishes the toughness of the road transport business, but with all its grim and spectacular twists it contains plenty of breezy comedy. The drama takes on a more sordid hue when the frank and unbalanced sex interest overtakes it, but vivid detail, clever dialogue, natural characterisation and resourceful direction prevent it from mirroring life in the raw too graphically. Realistic as it is, it always respects the demands of popular entertainment. It is great melodrama.

**Points of Appeal.**—Powerful, human and amusing story, vital direction, robust characteristion, big dramatic twists, great dialogue, realistic technical presentation, strong feminine angle, good title and box-office cast.

*REVIEWS—continued on page 27*

Find
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DAVID BUTLER
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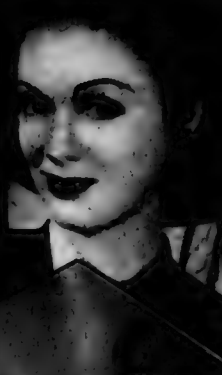
ANNA NEAGLE

in

# Yes, Nanette



RICHARD · VICTOR · ROLAND
CARLSON · MATURE · YOUNG

...BRODERICK · ZASU PITTS · EVE ARDEN
...RA · BILLY GILBERT · STUART ROBERTSON

...Produced and Directed by

HERBERT WILCOX

Screen Play by Ken Englund

# "THE SAINT'S VACATION"

*Hugh Sinclair and Sally Gray are pictured in exciting scenes from RKO-Radio's THE SAINT'S VACATION, thrilling screen version of a Leslie Charteris story. Sinclair dons the mantle of "The Saint" for the first time in this new feature, with Miss Gray as his accomplice. The picture, for which Leslie Fenton the American director, was responsible, is reviewed in this issue. William Sistrom was the producer*

REVIEWS—continued from page 20

## Quiet Wedding

*Paramount. British (U). Directed by Anthony Asquith. Featuring Margaret Lockwood, Derek Farr and Marjorie Fielding. 7,200 feet. Release not fixed.*

DOMESTIC comedy, adapted from the stage success, describing the hullabaloo that inevitably takes place in family circles prior to the marriage of one of its members. The reactions of the central characters—the bride and groom—provide a substantial story fabric, and this in turn is decorated with subtle, shrewd and profoundly witty commentary on English country and home life.

The many facets, eloquently and amusingly represented by natural character drawing, smooth dialogue, showmanlike and understanding direction and flawless atmosphere, individually offer delightful light entertainment. Excellent light booking, an irresistible money-spinner for all classes.

**Story.**—Janet Royd and Dallas Chaytor, children of substantial parents, become engaged. They decide to marry within a month, but the preliminaries, the tryings-on of the wedding gown, the wedding rehearsal, the inquisitiveness of local busybodics, and other inevitable irritations result in Janet becoming overstrung.

She and Dallas quarrel. Just as they are about to break off their engagement, Aunt Mary arrives and suggests that Dallas should "kidnap" Janet on the eve of their wedding. He does and takes her to their new flat. Alone, they are reconciled, but indiscreetly stay the night.

In hurrying home, Dallas is arrested for dangerous driving and Janet is held as an accomplice. However, they are discharged in the nick of time and the wedding goes through to schedule.

**Acting.**—Margaret Lockwood acts appealingly, intelligently and subtly as Janet, and Derek Farr is agreeable and meets all emotional demands as Dallas. Marjorie Fielding is great as Janet's busybody mother, and Athene Seyler is also clever as wily Aunt Mary.

A. E. Matthews, Peggy Ashcroft, Sidney King, David Tomlinson, Frank Cellier, O. B. Clarence, and a host of other well-known players give splendid support.

**Production.**—The story opens with a typically and refreshingly English cricket scene in which the hero indiscreetly knocks his prospective father-in-law's bowling for six; it ends more or less with a local court scene which brilliantly describes the ingratiating and truly native stupidity of the bench. In between it packs its action with superb and irresistibly funny observations on the preliminaries and preparations for marriage.

There is a tremendous lot of truth behind the story, but clever as it is it owes as much to its characterisation as it does to its construction. The play is, in fact, more than a good laugh and a quiet cry; it is accurate commentary on English family life, customs and morals brilliantly interpreted through comedy. Its feminine angle and its title pull are, we repeat, colossal.

**Points of Appeal.**—Clever, human and ingratiating story, subtle and showmanlike direction, grand characterisation, terrific feminine and human angles, refreshing and accurate atmosphere, star values and great title.

## That Gang of Mine

*Pathé. American (U). Directed by Joseph H. Lewis. Featuring The East Side Kids and Clarence Muse. 5,567 feet. Release not fixed.*

JUVENILE comedy drama, with a strong sporting interest, taking the form of an exuberant, if obvious, mixture of horseplay and sentiment. The East Side Kids, headed by Leo Gorcey and Bobby Jordan, get their teeth into the amiable and animated plot, and so do the adult players and the director. Moreover, the outdoor atmosphere is both congenial and refreshing. Well balanced light entertainment for the masses and the family. Good two-feature programme booking.

**Story.**—Muggs, member of a gang of reformed hoodlums, wants to be a jockey. His chance comes when Ben, a coloured trainer, parks his thoroughbred Blue Knight near the gang's club. Ben promises to teach Muggs to ride his horse.

The rest of the gang and their friends back the horse to win its first race, but Muggs proves a poor jockey, and the animal loses. Muggs resents criticism at first, but subsequently realises that he is no horseman. When Blue Knight is given a second chance Muggs forces a star jockey to take the mount. The horse wins, and all is well for a number of people.

**Acting.**—Leo Gorcey is good as Muggs, although compelled by the script to turn on the tears. Clarence Muse has his moments as Ben, and Dave O'Brien and Joyce Bryant make the most of a conventional love interest in direct support. Bobby Jordan and the rest of the gang also register.

**Production.**—The hazards and temptations of the race game give background to the story and opportunity to the versatile juvenile and adult cast. Both aspects are shrewdly assessed by the director, and the combination leads to entertainment of clean and lively comprehensiveness. Nothing is left out from comedy to suspense. Colourful atmosphere is an additional attribute. Title and star values are others.

**Points of Appeal.**—Versatile and friendly plot, good characterisation, neat direction, realistic racecourse thrills, popular undercurrent of sentiment, spirited humour, popular cast and good title.

## A Modern Hero

*Warner. American (U). Directed by Lloyd Bacon. Featuring Pat O'Brien, Gale Page, Ronald Reagan and Donald Crisp. 8,812 feet. Release not fixed.*

IT is difficult to assess the box-office value of a picture which deals almost exclusively with American football and pays tribute to a national figure in the game, Knute Rockne, who means little over here. On the other hand, while there is no romantic angle, the sentiment rings true and there is strong human feeling throughout.

On its acting and its biographical interest it should appeal in better-class halls more particularly.

**Story.**—From the little Norwegian town of Voss came Lars Rockne, a carriage-builder. The family settled down in Chicago, and the son, Knute, worked at the post office. He went to the University of Notre Dame, and besides becoming a first-class footballer excelled at chemistry.

At the end of his time he decided to become a football coach, and by his understanding of youth and clean-living example put Notre Dame on top in football and also set an example of sportsmanship which helped in moulding American youth. He is killed in an aeroplane accident.

**Acting.**—Pat O'Brien is very well suited to the rôle of Rockne and gives a sincere, natural performance. Gale Page is delightful as his understanding wife, and Ronald Reagan scores as a star football player who dies in the prime of his youth.

As the head of Notre Dame, Donald Crisp is dignified, and Albert Basserman registers as a chemistry professor.

**Production.**—The story is based on the private papers of Mrs. Rockne and by those held by the University of Notre Dame. The whole thing relies on its simplicity and strongly moral outlook.

The picture resolves itself into a form of hero-worship and suggests a moral code for American youth. Naturally such thrills as there are rely on the frequent big football games which are not likely to be wholly intelligible here.

**Points of Appeal.**—Star and sporting appeal of a famous American character.

## Spring Meeting

*Pathé. British (U). Directed by Walter C. Mycroft. Featuring Nova Pilbeam, Sarah Churchill and Henry Edwards. 8,419 feet. Release not fixed.*

IRISH comedy, adapted from the stage success, concerning a merry and mercenary widow's descent on an Irish household. Intrigue, as well as romance, fills the air, but all ends satisfactory in wholesale matrimony. The tale is never hurried, but the characterisation is good, the dialogue is natural and, at times, witty, and the environment is both sporty and picturesque.

The cast and trimmings enable the play to decorate its prodigious footage with friendly, if artless, light entertainment. Obvious star and title comedy booking for the masses and family.

**Story.**—Tiny, a glamorous, if calculating, widow, is in need of money. She decides to park herself and her only son Tony on Sir Richard Furze, an old flame. She and her offspring arrive at Sir Richard's Irish seat just as he is having domestic trouble. His motherless elder daughter Joan is in love with Michael, his stable boy, his younger daughter, Baby, is man-mad. Tiny plots to marry Tony off to Joan, but there are complications when he falls for Baby. At this juncture, Aunt Bijou, Sir Richard's punter sister, and James, the butler, decide to take a hand. In the end all are paired off satisfactorily, and the family entailment is amicably shared.

**Acting.**—Sarah Churchill contributes a smooth, natural and appealing portrayal, as Joan; Henry Edwards is, in spite of an inconsistent Irish accent, good as Sir Richard, and Enid Stamp Taylor is a provocative and fascinating Tiny. Nova Pilbeam, Margaret Rutherford, Basil Sydney,

*A scene from SPRING MEETING (Pathe)*

and Hugh McDermott also slip easily into character in support.

**Production.**—The play is one of situation and dialogue rather than action, but its lack of exuberance is considerably offset by the versatility of its characterisation, the subtlety of its feminine angle and the easy irresponsibility of its domesticity.

The happy, ingratiating eccentricities of the Irish temperament are clearly mirrored in its native humour and accurate sporting atmosphere. The reflections contribute to refreshing and typically British light entertainment. Title and star values furnish remaining box-office needs.

**Points of Appeal.**—Slight but interesting and amusing story, good characterisation, wholesome atmosphere, appealing feminine angle, and exceptional title values.

## The Saint's Vacation

*RKO-Radio. British (A). Directed by Leslie Fenton. Featuring Hugh Sinclair, Sally Gray and Cecil Parker. 6,930 feet. Release not fixed.*

ESPIONAGE comedy melodrama, a sound British contribution to the popular "Saint" crime series. The story, set for the most part in Switzerland, takes the form of a battle of wits between Simon Templar, alias the Saint, and an international espionage agent for the possession of a box containing the key to a new sound detector.

The antagonists are equally matched, and the ding-dong struggle, punctuated with lively romantic and comedy asides, promotes topical light entertainment of engaging and arresting comprehensiveness.

Very good popular booking, a proposition with obvious title pull.

**Story.**—Simon Templar, alias The Saint, sets out on a holiday trip to Switzerland, together with his jittery young friend Monty. They dodge most of the reporters, but Mary Langdon, an attractive and resourceful newshound, sticks to their trail. On reaching their destination, they allow Mary to join their party Later, all three are witnesses of an attempt by Rudolph, an international espionage agent, and his thugs, to rob a man of a musical box.

Knowing Rudolph, Simon determines to go after the box himself. Valerie and Gregory, two other agents, have similar ideas. Finally, Simon wins through, and finds that Gregory and Valerie were on his side all the time.

**Acting.**—Hugh Sinclair has no easy task following in George Sanders' footsteps, but he, nevertheless, does a sound job of work as Simon. Sally Gray is a provocative Mary, and Cecil Parker is effectively sinister without being too heavy as Rudolph. Arthur Macrae heads a capable supporting cast in the comedy rôle of Monty.

**Production.**—Now and again the border line between comedy and melodrama is not too clearly defined, and occasionally the fistic encounters lack realistic punch, but apart from these minor criticisms the film is an orderly yet spontaneous and spirited combination of popular espionage, roughstuff, bright comedy, and piquant romance. Obvious star and title values do the rest.

**Points of Appeal.**—Intriguing story, bright comedy touches, topical thrills, smooth action, colourful atmosphere, versatile and popular cast and box-office title.

## No Time for Comedy

*Warner. American (A). Directed by William Keighley. Featuring James Stewart, Rosalind Russell and Genevieve Tobin. 8,389 feet. Release not fixed.*

SOPHISTICATED comedy, telling of a country bumpkin who writes a successful Broadway play and marries his leading lady, only to place his marital and professional careers in jeopardy by allowing himself to accept the "inspiration" of a vain, fluttering socialite. The play is definitely of the theatre, but its wit is so brilliant, and its underlying human interest so compelling that its environment is no serious impediment to universal appeal.

Grand acting—Rosalind Russell goes from strength to strength—subtle direction, impeccable timing and clever dialogue embroider its slight yet extravagant theme with polished light entertainment.

Excellent comedy booking, particularly for good and high-class halls.

**Story.**—Gaylord Esterbrook, a country youth, has a comedy accepted by a Broadway producer. At the last minute the producer loses faith, but Linda Page, the leading lady, has a hunch that Gaylord has written a success She presents it herself, and her hunch turns out to be correct. She and Gaylord marry, and he writes three more winners. At this juncture, Amanda Swift, fluttering wife of Philo Swift, a millionaire, "discovers" Gaylord.

Flattered by her he decides to write something profound. By the time his task is completed he and Linda and Amanda and Philo are ready to change partners. The play is then put on, but it is a flop. Amanda drops Gaylord, but Linda still believes in him and his ability to stage a comeback. The rebuff brings them together.

**Acting.**—Rosalind Russell is grand as Linda, she extracts every ounce of comedy, drama and pathos from the part. James Stewart is also clever and consistent as the awkward, unsophisticated yet confident and talented Gaylord. Genevieve Tobin, Charles Ruggles, Allyn Joslyn and Louise Beavers are others who fit securely into their parts.

**Production.**—The comedy is a shining example of what clever writing, polished characterisation, brilliant direction and superb timing can do to a seemingly insignificant story.

The "beggar on horseback" theme is as old as time, but in this instance the ride for a fall—and the recovery—take place in circumstances which reveal a superb knowledge of human and marital relationship. Furthermore, the gist of the tale is made doubly fascinating and intriguing by its sugar coating of wit and sly sentimental centre. Feminine appeal underlines every crack and situation.

It is box-office fight entertainment par excellence. Star values emphasise its irresistible attractions.

**Points of Appeal.**—Slight, yet appealing and witty story, subtle, showmanlike direction, brilliant teamwork, smart dialogue, superb timing, irresistible feminine angle, good title and great cast.

## Flowing Gold

*Warner. American (U). Directed by Alfred Green. Featuring John Garfield, Frances Farmer and Pat O'Brien. 7,284 feet. Release not fixed.*

SPECTACULAR triangle melodrama, telling of commercial and romantic rivalry in the oilfields. The outcome of the story is a foregone conclusion, and the detail, although exciting and suspenseful, is not exactly original, but good teamwork—the principal players are both popular and virile—and resourceful direction more than offset its conventionalities. The familiar yet powerful formula registers yet again. Furthermore, it carries feminine appeal. Good robust fare for the masses.

**Story.**—Johnny Blake, an oil worker, kills a man in a fight, but prefers to drift from one field to another rather than take his chance at his trial. Later, he saves the life of Hap O'Connor, a foreman. Hap and Wildcat Chalmers, a promoter, buy the option on a prospect. Charlie Hammond, a business enemy, is in a position to take over the field should Hap and Wildcat fail to strike oil within a given time.

Linda, Wildcat's daughter, is loved by both Johnny and Hap. Eventually she falls for the former. She and Johnny insist upon marrying, although Johnny is a wanted man. There is more trouble when a big fire breaks out just as they strike oil. However, the conflagration leads to an exciting and satisfactory climax.

**Acting.**—John Garfield gives a characteristic performance as the courageous, if unlucky, Johnny; Frances Farmer is an attractive Linda; and Pat O'Brien registers as straight-shooting Hap. Raymond Walburn, Cliff Edwards and Granville Bates also do their stuff in key supporting rôles.

**Production.**—The plot holds no secrets, but so wide are its commitments and so varied its interests that it quickly triumphs over the obvious. Versatile and robust acting, exciting spectacle, and sure and showmanlike direction are other aids to confident mass entertainment. Feminine appeal seals the contract. It is cast-iron two-feature programme stuff.

**Points of Appeal.**—Crowded, actionful plot, popular romantic interest, good spectacle, neat dialogue, sturdy teamwork, exciting climax, popular cast and good title.

## Trouble Chaser

*RKO-Radio. American (U). Directed by Albert S. Rogell. Featuring Granville Owen, Martha O'Driscoll and Mona Ray. 6,823 feet. Release not fixed.*

HILLBILLY pantomime, suggested by the popular American cartoon strip, telling of romantic rivalry in the backwoods. The principal characters are goofy, not to say grotesque, but exuberant as the presentation and interpretation is, the crazy happenings fail to contribute liberally to laughs; the burlesque is too American in environment and flavour. Moderate comedy support, mainly on cast values, for the unsophisticated.

**Story.**—Li'l Abner, a hardy young son of the hills, loves Daisy Mae, but is too shy to propose. He decides to capture Earthquake McGoon, a bearded giant bandit, and claim the reward. Following his decision, he falls a victim to indigestion and believes he is about to die. He captures the bandit, but still believes his death is imminent. In a moment of aberration he proposes to Wendy Wildcat, siren from an adjoining district, and to Daisy Mae. He then finds that his health is unimpaired. Both girls promptly claim him. The decision is left to an annual race in which the local spinsters chase the local bachelors. Daisy wins by a short head.

**Acting.**—Granville Owen is not bad as Li'l Abner, and Martha O'Driscoll and Kay Sutton are generously endowed with "it" as Daisy and Wendy, but the rest, and these include Buster Keaton, Maude Eburne, Edgar Kennedy, and a host of other well-known players, are completely beaten by their grotesque make-up and the story.

**Production.**—The trouble with the film is that it flirts with fantasy—some of the characters resemble the Seven Dwarfs—burlesque and slapstick, but never gets down to brass tacks. The result is a crazy hotch-potch with more dull spots than laughs. Its scope is further restricted by the absence of title values. Li'l Abner does not mean a thing here.

**Points of Appeal.**—Boisterous slapstick interludes, quaint atmosphere, and popular cast.

# S. and E. LANCS ANTICIPATE PERSONNEL SHORTAGE

## Munitions and Services Compete for Trained Men

**PROGRESS made by the South and East Lancashire Branch during the first year of its independent existence, was reviewed by John Mather, chairman, at the annual general meeting, held at the Grosvenor Hotel, Manchester, on Friday. There was a moderate attendance.**

Mr. MATHER said the branch had consolidated its position despite severe difficulties. Exhibitors in the territory had been relatively fortunate in escaping the worst effects of the air raids. He hoped they would continue so. To those exhibitors in other branches, and especially in the sister branch (Manchester and Salford) who had suffered loss and damage, they tendered their sincere sympathies.

Present arrangements in regard to carbons were working entirely satisfactorily. No complaints either of shortage or of non-delivery had reached him.

Concerning the long negotiations which resulted in an agreement being signed with the N.A.T.K.E. he considered the present working conditions were fair and equitable and ought to be observed with the fullest loyalty on both sides.

J. MATHER

A film dump had been established at Heywood, which was well outside the Manchester area. Further meetings would be held with the renters to make sure there would be adequate supplies of films in any new emergency conditions.

Appealing to members to pull themselves together and do a little more for the C.T.B.F., Mr. Mather pointed out that expenditure exceeded income, especially in the Manchester and South and East Lancs areas. Whenever possible special shows should be arranged with a view to supporting the Trade's excellent benevolent institution.

### S.O.

The situation in the branch area had been under constant review, and the executive committee was in favour of Sunday opening provided there were no trimmings or charity conditions attached to any consent which might be given. They thought if it was right to open on Sunday for charity, it could not be wrong to open on a business basis.

Finally, Mr. Mather mentioned that two members of the executive committee, J. T. L. Mallard and H. Hoyle, were serving as pilot officers in the R.A.F. They extended to them their good wishes for success and a speedy and safe return.

### Tom Lewis Talks Cash

T. LEWIS presented the accounts, which on an income of £655, showed a deficit of £63. This reduced the amount of the branch accumulated fund to £404. The financial statement was adopted on the motion of J. J. MCCRACKEN, seconded by W. W. LLOYD.

### £38 Dinner Balance

T. H. HARTLEY called attention to a credit balance of £38 in the dinner account. In view of what had been said about the Benevolent Fund, was it possible to send something?

The CHAIRMAN replied that although opinion was divided it was decided to keep it intact. In the not distant future, when our armed forces won a victorious peace, he hoped the branch would organise a Victory-Dinner-Dance, in which case funds would be required. If there was then a surplus the claims of the C.T.B.F. could be considered, but if there was a loss, this balance or part of it might be required.

### Election of Officers

There were two nominations for the chairmanship—J Mather and J. J. McCracken. The latter asked permission to withdraw because the work of the present chairman ought not to be interrupted at the present juncture.

On the proposition of J. J. MCCRACKEN, seconded by Coun. J. C. WHITAKER, J. Mather was re-elected chairman.

There were also two nominations for the vice-chairmanship, but as W. Woolstencroft withdrew, J. J. McCracken was reappointed.

T. Lewis was elected hon. treasurer on the motion of A. PEEL, seconded by Mr. BARNES.

Nominations for the committee had been invited by post. The old committee was entirely reappointed, with the addition of Wally Baker (Stockport): W. Hodgson, H. Lyons, J. T. L. Mallard, H. Smith, Coun. J. C. Whitaker, Coun. W. Woolstencroft, W. W. Lloyd, A. Peel, H. Hoyle, T. H. Hartley and Wally Baker.

### New Powers for Committee

J. BRIARLEY moved that in the present conditions of emergency the committee should be empowered to fill any vacancies that might arise from time to time.

The CHAIRMAN said that any appointments made to the committee would be reported to the next quarterly meeting for approval.

*Delegates*:—J. Mather, J. J. McCracken, A. Peel, C. Littler and W. Woolstencroft (H. Lyons and T. Lewis, who were also nominated, withdrew their names). *Trustees*:—J. Mather, J. J. McCracken and A. Peel. *Auditor*:—H. Lomax was re-elected.

### Bolton or Manchester

Concerning the next quarterly meeting, which is due to take place on March 28, the chairman suggested that owing to the difficulties of travel, it might be more convenient if the meeting were held in Manchester.

To test the feeling of the meeting, A. PEEL proposed that the venue be Bolton. H. WOOLF seconded.

J. BREARLEY moved and J. J. MCCRACKEN seconded an amendment for the meeting to be held in Manchester. There was a big majority in favour of Manchester.

### National President

T. H. HARTLEY asked for information about the presidency of the Association. Was this not the opportune time to give instructions to the delegates?

Mr. MATHER replied he understood Mr. Mears was offering himself for re-election. As the vice-president was also in the field and they were both very good men, he would certainly decline to recommend how members should use their votes. Both were excellent men for the position.

### Projectionists

Coun. J. C. WHITAKER asked if there was any serious risk of exhibitors losing their chief projectionists.

"There is always that risk," replied the CHAIRMAN. When the list of reserved occupations was issued the Government never intended this to stand for all time. The Association had been asked to supply a considerable number of operators to the authorities, and had replied that many men had already enlisted and should form a sufficient nucleus for teaching troops by means of films. If kinemas were to be kept open it was essential that they should be allowed to keep their operators.

A. PEEL said there was now a drive for recruiting men for the munition factories. Two of his men had been asked to complete forms which they received, not from the War Office, but from Preston, asking for details of their qualifications, the work they were doing, etc. He was afraid kinemas were going to be milked of qualified men who would be drafted to other industries.

The CHAIRMAN advised members to make preparations for the eventual shortage of personnel.

J. J. MCCRACKEN feared a large number of men would be drawn from kinemas to war industries. To fill vacancies exhibitors might have to employ women. He would be interested to hear of any experiments in the training of females.

*H. D. Moorhouse, who has been re-elected chairman of the Manchester branch of the C.E.A.*

# NORTH WALES SECTION

## Meeting Postponed Till Next Month

Meeting of the North Wales Section of the North-Western branch arranged for January 29 at Colwyn Bay has been postponed and will probably be held on February 5 or 12. It is hoped to arrange for one of the renting firms to hold a special North Wales Trade show on the day of the meeting.

One of the items on the agenda will be confirmation of the scheme for the provision by members of the Section of a rest centre for the use of members of the North-Western branch who have suffered through bombing.

Chairman of the North Wales Section is Llew. Edwards, J.P., of Rhyl.

# PRIVATE S.O. IN MANCHESTER

Proposals to hold private Sunday shows at the Gaiety, Manchester, have been engaging the attention of the Manchester Watch Committee. It seems that private firms have approached the management to organise shows for the exclusive benefit of their workpeople.

The Watch Committee has decided not to give a decision until further information is forthcoming from the licensee.

# ANNUAL MEETING OF MANCHESTER AND SALFORD C.E.A.

## Survey of a Very Exacting Period

**MANCHESTER, SALFORD AND DISTRICT BRANCH, WHICH COMPRISES 143 KINEMAS, HELD ITS FIRST ANNUAL GENERAL MEETING AT THE MIDLAND HOTEL, MANCHESTER, ON FRIDAY. BUSINESS WAS ENTIRELY NON-CONTROVERSIAL, AND WAS QUICKLY COMPLETED. H. D. MOORHOUSE, THE CHAIRMAN, WAS RE-ELECTED.**

H. D. MOORHOUSE, who presided, said war conditions made the past year a very exacting period during which the branch did a great deal of useful work. One problem which received much attention was the system of arranging Saturday night shows so as to ensure the greatest measure of public safety having regard to air raid dangers. The formation of queues outside kinemas was discouraged.

A certain amount of damage was done to Manchester and district kinemas in the last "blitz," but on the whole they had come out of it very well. Arrangements had been made with film renters whereby emergency film dumps were established to lessen the chances of dislocation in the distribution of films as the result of air raids. The scheme was a good stand-by for both renters and exhibitors.

### Sunday Opening

Concerning the Sunday opening situation in Manchester, Mr. MOORHOUSE mentioned that the Executive Committee was in negotiation with the Watch Committee as to the terms on which kinemas might be allowed to open. Difficulty arose because the Watch Committee desired a certain percentage of the proceeds to go to charity.

Exhibitors were solidly against opening on such terms. Personally, he believed the Sunday opening of kinemas was wanted by the public as well as by exhibitors.

### Branch Cash Account

A. SNAPE, A.S.A.A., hon. treasurer, presented accounts which showed income of £437 and expenditure of £432, leaving a credit balance of £5 on the year's working.

Principal items of expenditure were: Salaries £151, expenses of delegates and deputations £110, rent, rates and insurance £67, and printing and stationery £64.

Mr. Snape said it was satisfactory in view of the heavy cost of printing and stationery—never before had so many circulars been sent out—that they should have been able to finish the year with a small credit.

Comment was also made on the fact that whereas the Manchester branch had a subscription income of only £437, the South and East Lancashire branch received £583. (Up to a year ago both branches formed the Manchester and District branch.) The accounts were adopted.

### As-You-Were Committee

Officials and committee were re-elected with the exception of A. Montanini (of H. D. Moorhouse circuit), who, not having been able to attend recent meetings of the committee owing to business reasons, asked to be relieved of office. His place was filled by F. Hampson.

*Chairman*, H. D. Moorhouse; *vice-chairman*, A. Caplan; *hon. treasurer*, A. Snape; *secretary*, T. E. Robinson.

*Committee*, T. S. Dawson, L. Lewis, H. Jackson, H. Newbould, W. Hockman, R. Fox, C. W. Fennell, Coun. B. Vivanti, H. Millward, W. Eastaway Smith and E. Hampson.

*Delegates*, H. D. Moorhouse, T. S. Dawson and H. Newbould.

*Auditor*, G. Rogle, A.C.A.

T. S. DAWSON said it used to be customary for the president of the association to come to Manchester for the annual meeting of the branch and to address the members. Unfortunately, that was not possible on this occasion. Exhibitors had been well served by their officers and delegates, whose devotion to duty should be publicly acknowledged.

Chairman MOORHOUSE said he would see that letter conveying those sentiments was sent to President Mears.

### Fire Watchers

Replying to a vote of thanks, Mr. MOORHOUSE referred to the question of fire watchers. He advised exhibitors to consider offering their premises for use as local headquarters of the fire watching organisation. Schemes were now being prepared. Probably the authorities would be glad to be assured of the co-operation of the kinemas. Members would be advised as soon as possible of the fire watching arrangements in the Manchester area; no one knew definitely what organisation was proposed.

H. NEWBOULD (J. F. Emery circuit) mentioned that the halls in his group had come to an arrangement with the owners or occupiers of adjoining property for a joint or co-operative scheme of fire watching. Each of the participants shared the cost.

A. SNAPE urged the importance of fire watching arrangements being completed as soon as possible. At his theatres a staff rota of fire watchers was drawn up and one member of the staff was always on duty.

### Recruitment of Operators

T. S. DAWSON referred to the recent request of the director of general recruiting for 25 operators from the Trade for service in the Army. He warned members that the problem of staffing projection departments was likely to become acute, especially if Sunday opening in Manchester went through. Exhibitors should begin now to take the necessary steps to prepare for any eventuality.

# ANNUAL REPORT OF SCOTS C.E.A. BRANCH

## A Full Year's Work

### NEXT WEEK'S MEETING

THE annual meeting of the Scottish branch was held yesterday in the Grosvenor Restaurant and was followed by the usual luncheon, and after that the annual meeting of the Scottish Cinema Trade Benevolent Fund. As is customary, full report of the proceedings will be given in next week's KINE.

The branch secretary's report records a membership of 539, a decrease of two on last year's total. During the year 10 houses have been closed or transferred, while eight new members and transfers have been enrolled. Membership is distributed as follows: Glasgow and West of Scotland, 297; Edinburgh, 133; Aberdeen, 49; Dundee, 60.

The total branch income from all sources was £1,459 18s. 4d., the expenditure being £1.370 0s. 7d., showing a surplus of £89 17s. 9d.

This surplus has been added to the branch reserve account, which now stands at £2.223 18s. 11d. Branch funds on hand at the close of the year are invested as follows: £500 3 per cent. Defence Bonds; £400 3½ per cent. War Loan, 1929/47; £400 5 per cent. Conversion Stock, 1944/64; £400 Local Loans, 3 per cent. stock; £281 1s. 8d. in bank savings account and on deposit receipt.

**The Employees**

Among matters reported upon are the work of the Conciliation Board. E.T.U. asked for an increase in the operators' wages, and it was agreed to grant a 7½ per cent. war bonus on existing rates, which commenced in May. In September they asked for a further increase, which the exhibitors did not see their way to concede. This matter was remitted to the Industrial Court.

A similar application was made by the N.A.T.K.E., a war bonus of 7½ per cent. being granted in May. A further application for an increase of 25 per cent. was made, but this was not agreed to by the board. The case was reported by the N.A.T.K.E. to the Ministry of Labour, and joint meetings were held, when an offer of an increase of war bonus of 5 per cent. on wages up to £3 and 2½ per cent. on those above was made. The N.A.T.K.E. have meantime not given any indication of their acceptance or rejection of this offer.

**Other Matters**

The question of payment of hire of electric signs when not in use was considered, and counsel's opinion was obtained. Counsel's opinion was that where the agreement could be carried out it was binding on both parties.

The film depot scheme was duly reported upon, and the question of stand-by programmes for use in emergency is a matter for each individual exhibitor to arrange with a renter.

The Sunday opening question has raised great discussion. The executive has considered the question and recommended to members that if Sunday opening is requested in any district, that it should only be agreed to on ordinary commercial lines, and that members in each town or district should consult and act together when the question arises.

Glasgow kinemas were asked by the Lord Provost to assist him in raising funds for his central War Relief Fund. Several meetings took place, and the K.R.S. agreed to give films free on the understanding that 25 per cent. of the total drawings went to the Scottish Cinematograph Trade Benevolent Fund. This was agreed to, and over £9,000 has been raised by the Glasgow kinemas for this worthy charity. Kinemas opened in the early Spring, and once again during October, November and December.

Permission of magistrates in Glasgow was again obtained for the usual Sunday opening on behalf of Cinema Sunday. The gross amount received on this occasion was £4,748 10s. 4d. Of this sum, £1,582 16s. 9d. was given to the Lord Provost's Charities Fund, £1,582 16s. 9d. was divided among local infirmaries and charities, and the balance of £1,582 16s. 10d. was handed to the Scottish Cinematograph Trade Benevolent Fund. The magistrates have again granted permission to open kinemas in Glasgow, but they have agreed to stagger the openings, which will be from January 19 to March 23. The conditions are the same as in former years.

*Anne Shoemaker and Fred Niblo in a scene from Columbia's production ELLERY QUEEN, MASTER DETECTIVE. Fred Niblo, formerly one of the greatest U.S. directors*

*Week in Scotland*

# SCOTTISH C.T.B.F. URGENT APPEAL TO EXHIBITORS

## 1940 Expenditure Exceeded £3,000

The Scottish Cinematograph Trade Benevolent Fund reports a revenue of £6,354 8s. 7d. for the year 1940, expenditure having been £3,070 9s. 8d. A balance is thus left of £3,283 18s. 11d., which has been transferred to capital account.

The receipts from Cinema Sunday held in Glasgow in February last resulted in the distribution of £1,582 16s. to each of three charities—Lord Provost's Fund, Local Infirmaries, and the Scottish C.T.B.F.—making a total of £4,748 10s. 6d.

The winner of the Ormiston Shield for 1940 was Princes, Springburn, with Grosvenor, Hillhead, and Plaza, Govan, as runners-up. These receive certificates.

During the past year 105 cases were assisted, and the grants in relief of distress amounted to £1,748 16s. Employees from all branches of the Trade have been assisted during the year as follows:—

Seventeen managers and dependents, £605 7s. 5d. 56 staffs and defendents, £642 3s. 8d.; 16 operators and dependents, £216 18s. 8d.; eight renters' staffs and dependents, £150 1s. 3d.; eight musicians and dependents, £134 5s.; total, £1,748 16s.

Every application for assistance, the report states, receives careful consideration, and few are turned down.

Each succeeding year brings an increasing number of applications for assistance, and the committee earnestly appeals to every member of the Trade in Scotland to take an interest in the Fund.

Rutherglen kinema companies ran a "Cinema Sunday," from which the handsome sum of £79 8s. was raised. Fifty per cent. was handed to the Provost of Rutherglen and the balance to the Fund.

Thanks are accorded to Film Transport Services, Ltd., for kindly assisting the Fund by giving free transport of boxes to and from the office.

**Lodge Anima**

By the committee's decision, and verified at the last regular meeting of the Lodge, the experiment is being tried this month of altering the date of the regular meeting. Masonic brethren will please note that the February meeting will be held in the Masonic Chambers, 100, West Regent Street, on *Wednesday* next, February 5, instead of Friday as has been the custom. This alteration is being made in an endeavour to find out if the day of the week is responsible for the poor attendances, and if Wednesday will be a more suitable day for holding the meetings.

**A Recruit from Aberdeen**

**Jack Wright**, the house manager of the Capitol, Aberdeen, who has joined an armoured car unit, has been very popular at the Capitol, where he took over from the Playhouse, Edinburgh, in 1933, the year of the Capitol's opening, and also with fellow members of the Aberdeen Round Table Club, a club for young business men.

He has been succeeded at the Capitol by R. E. Cahill, who has been transferred from the City. Mr. Cahill stepped into the management side of the business after being musical director of the Aberdeen Picture Palaces, Ltd., for many years.

**George Archibald in Glasgow**

In town last week was George Archibald, of United Artists. It is a long time since George visited his home town, and he made the best use of it. He lunched with his old colleague, P. J. Dollan, in the City Chambers and met many of his old friends and acquaintances of Glasgow Corporation days.

# KINEMA LEASE

## *Appeal Court Action*

The Court of Appeal (the Master of the Rolls and Lords Justices MacKinnon and du Parcq), on Monday, January 27, held that the lease under which Embassy Cinema (Tottenham Court Road), Ltd., held its premises was a post-war lease, and that in consequence the company could not rely on the Courts (Emergency Powers) Act as a protection against the demand for rent, admittedly due, made by the lessor, H. R. G. S. Smallman, of Blackheath, Guildford.

The Master of the Rolls said the kinema was built under a building agreement dated February 28, 1939. Although under no obligation to do so, the company took a lease of the kinema after the war was declared in September, 1939. The lease therefore was a post-war lease, to which the Act did not apply. Mr. Smallman's appeal, therefore, would be allowed with costs.

# SOUTHAMPTON S.O. HOURS

## Exhibitors' Appeal Under Consideration

An application by local kinemas for a revision of Sunday opening hours to meet war time conditions has been considered by the Works Committee of Southampton Town Council, who eventually referred the matter back for further consideration of the subcommittee which had recommended that the application be refused.

The Southampton Entertainment Managers' Association applied for permission to open kinemas on Sundays at 2.30 p.m., performances to commence at 3 p.m. and conclude not later than 9 p.m.

When the matter came before the full committee a letter was read from the branch secretary of the C.E.A. (H. H. C. Mitchener), stating that the application arose out of the tremendous difficulties under which local kinemas were trading at the present time. There were, he pointed out, only two kinemas open in the centre of the town, viz., the Regal and the Gaiety, and during the week the licensees of these kinemas found it necessary to close by 6 p.m.; consequently, it was not possible to open on Sunday evenings under present conditions.

# Columbia Staff Panto

## LOCAL CHARITIES BENEFIT

The head office staff of Columbia, now evacuated to Cressbrook, recently produced their own home-made pantomime "Little Jack Horner," a full-length production in eleven scenes. Three times the "house full" boards were put out, and hundreds turned away, and therefore an extra performance had to be given on Friday last. At the conclusion, the author-producer (Cyril Holloway) was able to announce that over £30 had been raised. He presented cheques to Mrs. Cordon on behalf of the village Soldiers' Fund, and Max Thorpe (director) on behalf of the Columbia Fund.

Mr. Thorpe, making what was described as his "first appearance on any stage," congratulated all concerned, stating that he was proud to think that his staff would give so much of their leisure time in which to prepare the show and to make such a splendid job of it.

A cheering "house" set its final approval by round after round of applause, and then by joining hands with the stage and singing "Auld Lang Syne."

The cast included Alec Carwardine (Mr. Thorpe's personal secretary) as Old King Cole, Eric Thatcher as Dame Horner, Enid Howes as Jack Horner, Eric Corre as Friar Tuck, Bill Ward as 'Arry, Leslie Joseph as Cecil, Bill Spahr as Him-Monger, Winifred Barry as Fairy Greatheart, and Joyce Hoare as Bo-Peep. The Home Guards were played by Messrs. Walter White, Denys Holloway, Graham Moulson, Peter Holloway, Denis Pedley. The stage manager was A. Gilbert, and the lighting operators Charlie Hunt and Charlie Wulf. The "book" was written and the show devised and produced by Cyril Holloway, who also accompanied the show throughout.

Several invitations have been received from other villages who want a show, so the cast are giving further performances at Tideswell and at Frecheville near Sheffield, by which it is hoped to raise £100 for the troops with this little show.

# BRITAIN STILL CAN TAKE IT

## And Sings its Way Through

An M.O.I. short, 820 ft. in length, Cert. "U," entitled "The Heart of Britain," retells the tale of Britain's workers carrying on at their labours and recreation, despite the enemy's air attacks. Shots of the Halle orchestra and a choral society singing the "Hallelujah Chorus" are interspersed with those of munition and civil defence workers who speak about their work. Had the commentary been more vigorously spoken it would have greatly enhanced this picture's appeal. The picture is set for release on February 10, instead of "India Marches," originally set for that date. Ian Dalrymple directed.

# Man-Power Problems and Fire-Watch

## LEEDS DEBATE

### Kinemas as Headquarters

**ILLUMINATING observations on the obligations ef kinemas in the way of fire watching, and suggestions as to organised means of overcoming man-power problems were made at the annual meeting of the Leeds branch of the C.E.A.**

W. PRODGERS, the newly elected chairman, who presided, referred to the apparent methodical checking up on the situation in Leeds.

C. P. METCALFE commented on the wide powers exercised by the authorities, and that it would be up to their committee to get busy very soon on this matter.

Mr. RUSH said that the many pamphlets he had received were to be discussed at the next meeting of the General Council, and he would be notified what had been done.

Mr. METCALFE: They say that if you do not do it they can do it for you and charge expenses.

JACK N. PRENDERGAST: That is if it is made compulsory. Kinemas are a bit different in this scheme by virtue of the fact that we hold a licence from the Licensing Committee.

Mr. METCALFE: What authority have the A.R.P. people for going round if the Regional Commissioner has not done anything?

Mr. PRENDERGAST: In any town, kinemas are better protected than anything else. They had to be, to retain their licences. We should go steady as there is nothing definite yet as to what is wanted.

**Staffing Troubles**

Discussing the man-power question, Mr. METCALFE remarked that kinemas had to have men on duty, but it was often a case of where to get them. He explained the difficulties, which were enhanced by the encouragement they had given to the employees to join the Home Guard, the A.R.P. and the special police.

The CHAIRMAN: We have fire-watchers on every kinema. In some towns we are told we must have three or four.

Mr. PRENDERGAST: This has been a rush job. If you do not work in groups, industry is not going to be able to face the cost or human beings face the responsibility. The voluntary system seems to be developing well in most towns.

The CHAIRMAN: If you have four on duty, cannot three of them sleep while one is watching?

Mr. PRENDERGAST said that could be arranged, and if they had an observer corps warning, which involved some cost, the watcher was informed, and with the aid of the telephone service the warning could be passed on to the fire-fighters.

Mr. HOPKINS said they had been told that within 14 days they must advise the competent authority what steps they had taken. In his district they had formulated a voluntary scheme which was operating well.

With squads of six or eight it was necessary for one of them to be put in charge of the keys of all businesses in the area. A receipt was given for these keys.

Mr. METCALFE said that while this had a common-sense sound, the order called for watchers to be on the premises.

**The Letter of the Law**

Mr. PRENDERGAST observed that the strict interpretation meant 24 hours a day, which was beyond what any human being could stand. He thought that if they could say they were in a certain scheme they were actually doing more than they could be told to do.

Mr. METCALFE said that other things may not happen if they acted before the description a "prescribed area" was applied.

Mr. PRENDERGAST thought it might help if they did their cleaning at night. He thought women would rank as watchers.

**Changing Hours of Workers**

One exhibitor said it had been found useful for employees to complete the work in the theatre at night and get down later in the day.

Mr. SHAYLER said that similar suggestions had been made to them at Pudsey—that they should tie-up with other business premisse. Fire-fighters were wanted more than fire-watchers.

Mr. PRODGERS mentioned that many requests had been received for theatres to be used as headquarters, and they had agreed.

Mr. HOPKINS said his theatre was being used until other headquarters were occupied and that step would help in wider directions as the money raised would help to provide bunks, equipment, pumps, etc., which could be placed in easily accessible places. There had not been any question of patrol as all the people affected could be got at. The real point was to be prepared in case of intensive enemy action, so that incendiary bombs could be deadened without delay.

**Practical Hints**

Mr. PRENDERGAST advised as many handy dustbin lids as possible. Precautions with keys, duly sealed, were wise and inner doors should be left open.

He reminded them of risks being dangerous on half-day closing, and not just to think of black-out times, as dawn raids were a possibility. It was not just a matter of carrying out rules.

It would appear that navigators were sent over with incendiaries, and once there was a blaze, others followed.

He gave a warning about the advisability of runways near the edge with false roofs, and the desirability of wire covering for gutters, so that bombs would run off. Every precaution was an invaluable help as fire units could not be everywhere in a blitz.

# Paramount RINGS

A. E. MATTHEWS

ATHENE SEYLER

DAVID TOMLINSON

PEGGY ASHCROFT

SIDNEY KING

ROLAND CULVER

C. B. CLARENCE

HAY

MARGA HALSTON

MARGARET RUTHERFORD

*Paramount* P

# MARGARET L

*with*

# DEREK FARR

IN

# QUIET

Based on the Celebrated St
Screen Play by Terence Ra

*Produced by*

## PAUL SOSKIN · ANT

*Th* EDY

Paramount Pictures

# ...BELL with LAUGHTER!

DEREK FARR

MARJORIE FIELDING

MARGARETTA SCOTT

MICHAEL SHEPLEY

FRANK CELLIER

JEAN CADELL

BERNARD MILES

RODDIE HUGHES

MURIEL GEORGE

WALLY PATCH

MURIEL PAVLOW

...t PROUDLY PRESENTS

# LOCKWOOD

# ...DING

...supported by 34 STAGE AND SCREEN CELEBRITIES!

...d Stage Success by Esther McCracken
...e Rattigan and A. de Grünwald

Directed by

# ...NTHONY ASQUITH

**TRADE SHOW**
*Plaza Theatre*
**TO-MORROW, JAN. 31**
*at 2.30 p.m.*

...F TH... FA...!

# Liquidator For Union Subsidiaries

## SEQUEL TO FORMATION OF NEW COMPANY

AN extraordinary general meeting of Union Cinemas Subsidiary Properties, Ltd., is to be held at 30, Golden Square, London, W., on February 13, to consider a resolution that the company be wound up voluntarily, and that J. H. McDonald, of 25-26, Hanover Square, W.1, be appointed liquidator.

This development follows recent meetings when it was arranged that a new company be formed to take over the company's 17 kinemas and equipment, and to carry out an agreement with the Equity and Law Life Assurance Society. Under the arrangement, debenture stock of the new company will be distributed amongst preference shareholders £ for £.

The debenture stock will be secured by a specific charge on the 17 kinemas and a sinking fund policy, together with a floating charge on the rest of the undertaking of the new company.

The Equity and Law Life Assurance Co. will hold a prior charge.

## MORTGAGE DEBENTURE MORATORIUM

### Tussaud's Decision

A meeting of the holders of the 5 per cent. first mortgage debenture stock of Madame Tussaud's, at which Col. Sir Thomas Polson presided, gave sanction for the postponement of payment of interest on the stock due December 31 last, and thereafter for a period ending approximately one year after the cessation of hostilities.

These proposals, which the chairman had outlined at the annual meeting, were necessary, it was said, to enable Tussaud's to weather the difficulties that had been caused by the enemy.

## SLUM CLEARANCE

### Cause of London Company's Failure

Meetings of creditors and shareholders of the X.G.L. Syndicate, Ltd., kinema proprietors, 214, Westminster Bridge Road, London, were held on January 23 at the offices of the Board of Trade, Carey Street, London, W.C.

The Official Receiver reported that the company was formed in 1911 to conduct a kinema at 214, Westminster Bridge Road. The concern did very well until about 1937, when the L.C.C. started a local slum clearance scheme which considerably reduced the population on which the company drew for its audiences. The takings after the war dropped very considerably and losses were incurred. In September last, owing to the effect on audiences of indiscriminate bombing, the kinema was closed down.

The Official Receiver added that no statement of affairs had been filed, but the liabilities were estimated at £1,830.

The liquidation was left in the hands of the Official Receiver.

## Company News

### NEW PRIVATE COMPANY

**B. and S. Cinemas (Wigan), Ltd.**—Registered January 17. Capital, £100 in 100 shares of £1 each. Kinema proprietors. Permanent directors: John Speakman, "Dorain," Queen's Drive, Liverpool, 15; Thos. H. Bate, 79, Earlsway, Curzon Park, Chester. Solicitor: H. W. Stacey, 24, Fenwick Street, Liverpool.

### MORTGAGES AND CHARGES

**Town Theatres, Ltd.,** 8, Clarges Street, W.1.—Debenture, charged on Putney Bridge Cinema, Plaza, 211, High Street, Camden Town, and 62, Park Street, Camden Town, and the company's undertaking and other property, present and future, including uncalled capital, dated December 31, 1940, to secure £1,000 in priority to prior debentures. Holders: Branch Nominees, Ltd.

**Bloomsbury Cinema, Ltd.,** Henley House, Curzon Street, W.1.—Charge on Bloomsbury Victory Cinema, Theobalds Road, W.C., and the company's undertaking and other property, present and future, including uncalled capital, dated December 23, 1940, to secure not more than £6,000. Holders: London and Southern Super Cinemas, Ltd., Henley House, Curzon Street, W.1.

**Tatler News Theatres, Ltd.,** Monseigneur News Theatre, British Industries House, Oxford Street, W.1.—Debenture, charged on the company's property, present and future, including uncalled capital, dated December 16, 1940, to secure £500. Holder: E. Feldman, 147, Wardour Street, W.1.

**Cornell Cinemas (Port Talbot), Ltd.,** Ocean Chambers, Dumfries Place, Cardiff.—Charge on moneys from time to time due to the company from the National Provincial Bank, Ltd., on deposit or other account which the company may have with the bank, dated December 30, 1940, to secure all moneys due to or to become due from the Cornell Cinemas (Sketty), Ltd., to the said bank.

### SATISFACTIONS

**Willmore Brothers, Ltd.,** kinematograph proprietors, 10, Museum Place, Cardiff.—Satisfaction in full on December 2, 1940, of mortgage dated March 26, 1936, and registered April 7, 1936. (According to the register of mortgages, the mortgage registered April 7, 1936, originally secured all moneys due to bank.)

## OLDTIMER RETURNS

**E. Pettingale,** as the result of war vicissitudes, has returned to his first love of kinema management as an emergency manager for Odeon in the North-Western area. As long ago as 1912 Mr. Pettingale was first mentioned in the KINE. and opened the first kinema to be built in Bolton, where he formed the local Kinema Association, which still functions. Originally intended for the musical profession he joined the kinema in its earlier days and later became general manager of a small circuit in the Bolton area, which embraced the presentation of films, drama and variety. At the outbreak of war he was secretary-supervisor of a large entertainment company, whose premises were acquired by the military; he then joined Odeon.

*Warren William and Jean Arthur in a scene from ARIZONA to be Trade shown by Columbia on Wednesday, February 5, in their Own Theatre at 10.30 a.m. and 2.30 p.m.*

## IMPROVEMENTS IN KINEMA STOCKS

### A.B.C. Recover to Par—Television Activity

Considerable improvement was registered in the tone of the kinema share market during the past week, although exceptionally, Odeon debentures lost £3 at £70½.

With a rise of 6d., A.B.P.C. 5s. ordinary recovered to their par value, while Baird Television issues which have been extremely depressed of late, came to life with minor improvements. The preferred ordinary rose from ¾d. to 2d., and the deferred ordinary from 1d. to 2d. Gaumont preference advanced 6d. to 5s. 9d.; Moss Empires preference 8¼d. to 13s. 7¼d.; P.C.T. "A" preference 1s. 1½d. to 16s. 10½d.; Union Cinemas first preference 10½d. to 2s. 6d.; and the second preference 3d. to 6d.

Mde. Tussaud's preferred fell 7½d. to 1s. 10½d. and P.C.T. preferred 3d. to 8s. 6d.

## SHARE MARKET

| | | | Last week. | This week. | Movement. |
|---|---|---|---|---|---|
| African Theatres Ord. | — | — | 24/3 | 24/3 | — |
| Assoc. Brit. Pic. Corp. 5/-Ord. | — | — | 4/6 | 5/- | + -/6 |
| ,, 6% Pref. | — | — | 12/1½ | 12/1½ | — |
| ,, 5% Debs. | — | — | £75 | £75 | — |
| A.P.P.H. Ord. | — | — | 5/1½ | 5/1½ | — |
| Baird Tele. 20% Pref. Ord. 2/6 | | | -/0½ | -/2 | + -/1½ |
| ,, Defd. Ord. 2/6 | — | — | -/1* | -/2 | + -/1 |
| Brit. & Dom. Films £1 | — | — | -/1½* | -/1½* | — |
| Brit. Lion Pref. 10/- | — | — | 1/6 | 1/6 | — |
| Capital & Prov. News 5/- | — | — | -/10½ | -/9 | — -/1½ |
| Gaumont-British Ord. 10/— | | — | 1/9 | 1/9 | — |
| ,, "A" Ord. | — | — | -/9 | -/9 | — |
| ,, 5½% 1st Pref. | — | — | 5/3 | 5/9 | + -/6 |
| ,, 4½% New Debs. | — | — | £57½ | £57½ | — |
| General Thr. Pref. | — | — | 2/- | 2/- | — |
| ,, 6½% 1st Mort. Deb. | — | — | £70 | £70 | — |
| Kinemas Debs. | — | — | £81 | £81 | — |
| Mde. Tussaud New 1/- Def. | | | -/3 | -/3 | — |
| ,, £1 Prefd. Ord. | — | — | 2/6 | 1/10½ | — -/7½ |
| Moss Empires £1 Ord. | — | — | 13/1½ | 13/1½ | — |
| ,, £1 Cum. Pref. | — | — | 12/11½ | 13/7½ | + -/8½ |
| Odeon 5/- Ord. | — | — | 5/3 | 5/3 | — |
| ,, 6% Cum. Pref. | — | — | 9/9 | 9/9 | — |
| ,, 5% Debs. | — | — | £73½ | £70½ | — £3 |
| P.C.T. 7½% Ptg. Pf. Ord. | — | — | 8/9 | 8/6 | — -/3 |
| ,, Cum. "A" Pref. £1 | — | — | 15/9 | 16/10½ | + 1/1½ |
| ,, Cum. "B" Pref. £1 | — | — | 15/- | 15/- | — |
| ,, Const. 7% Pref. | — | — | 19/- | 19/- | — |
| Sound City (Films) 6% Pref. | | | -/7½ | -/7½ | — |
| Stoll Th. Corp. | — | — | -/10½ | -/10½ | — |
| Twentieth Cent. 6% Pref. | — | — | -/3 | -/3 | — |
| Union Cinemas Ord. | — | — | -/1½ | -/1½ | — |
| ,, 1st Pref. | — | — | 1/7½ | 2/6 | + -/1 0 |
| ,, 2nd Pref. | — | — | -/3 | -/6 | + -/3 |
| Union Cine. Sub. Props. 6% Pf. | | | 10/6 | 10/6 | — |

£1 shares unless otherwise stated. * Nominal.

## STOLE IN--AND THE FILM

### 12-Year-Old Boy's Escapade

A boy of 12 was bound over in November for stealing from a Preston kinema. He admitted to Preston Juvenile Panel, on January 23, that he had again broken into a kinema and stolen two reels of "The Ghost Goes West," valued £30.

Part of the stolen film he had given to a friend. The remainder was found by the police hidden in a heap of coals at his home.

It was stated he went to the pictures nearly every night and he told the chairman he never paid for admission. He just "skipped in."

The mother said the boy was beyond her control.

In granting a remand the Bench recommended there should be an expert examination of the boy.

The managements of local kinemas were asked to take every precaution against children gaining admission without payment.

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The Globe (A.B.C.), Stockton-on-Tees, has reverted to films after a six weeks' session of pantomime. The manager is Mr. Westaway.

## L. and H.C. Meeting

*Continued from page 8*

Joint Committee. T. FRANCE said that Mr. Fligelstone was appointed a member of the Committee at the Newcastle General Council meeting, but Coun. GREEN said that was not so. The appointment was that of a reserve in case a regular member was unable to be present.

Here ARTHUR MOSS interjected, amid laughter, that the two best delegates at the Newcastle meeting couldn't agree regarding what really did happen there.

Major GALE, supporting, said London, as the area suffering most from air raid damage, ought to be more strongly represented. Every support ought to be forthcoming to place Theo. Fligelstone as No. 1 representative and not as a substitute.

On the motion of Coun. GREEN, seconded by C. A. MATHES, it was decided that a recommendation be sent to the General Council on the lines of Major Gale's suggestion.

The financial statement was adopted following a brief speech from Major GALE (the branch treasurer), who said that, although they had anticipated a lean year, the position was better than a year ago.

### Chair and Vice-Chair

Sid Hyams then occupied the chair vacated by ABE FREEDMAN, who explained that the chain of office with which chairmen were usually invested had been placed for safety in the bank. The new CHAIRMAN said that he hoped in a year's time they would be able to look upon his year of office as a year of achievement and progress.

### Abe Had to be Good

In gay manner ARTHUR MOSS proposed a vote of thanks to the retiring chairman. Of course, Abe Freedman was a good chairman, for he had served an apprenticeship under the speaker. T. FRANCE, supporting, said they thought, wrongly, at the outset that Abe might be a bit aggressive, but he could assure him that if ever he wanted a reference he would get one from members of the branch.

Replying, A. FREEDMAN paid a tribute to Sid Hyams as vice-chairman, to the Executive Committee and to that prince of secretaries, Arthur Taylor.

Coun. A. W. GREEN was then voted to the vice-chair on the motion of TEDO FLIGELSTONE and M. M. LEVY, and briefly thanked members for his election.

### Projectionists Shortage

Treasurer and trustees having been re-elected, a discussion was initiated on the problem of the supply of projectionists by Major GALE, who detailed the steps taken by a deputation to the Director of Recruiting and their setting out of the difficult situation which would arise were operators taken from kinemas.

The War Office wanted 150 projectionists immediately and another 120 in a month from that time and wished to take them from the Industry, but the President, with what he could only term audacity, pointed to the number of projectionists already in infantry units who could be employed to train others for the projection of Army films. Depletion of kinemas would mean that many would have to close.

C. A. MATHES thought this was a problem for the Association: many individual exhibitors could not shoulder the burden of training and the cost involved.

The large number of members present imposed a heavy burden upon the scrutineers, who had to dissect something like 2,300 votes. Eventually after some waiting the following were declared elected to the Executive Committee:—

Automatically elected: T. France, A. Freedman, A. S. Moss, Major Gale, Coun. A. W. Green and S. Hyams.

Duly elected by ballot: C. G. Bernstein, 2nd-Lieut. R. S. Bromhead, Reginald V. Crow, Pilot Officer J. W. Davies, Capt. Alfred Davis, R. H. Dewes, Theo. H. Fligelstone, Coun. T. L. Harrold, S. Hart, Coun. E. A. Huddleston, D. J. James, Cmdr. A. W. Jarratt, Ben Jay, Morris M. Levy, E. Lundy, C. A. Mathes, L. Morris, K. A. Nyman, B.Sc., H. Pesaresi, Wilfred Phillips, W. Southan Morris, B. Tyne.

## ODEON TO AID FORMATION OF A.T.C.

### National Service Drive

LAST week saw the commencement of a gigantic National Service drive at each of a chain of Odeon houses in the Southern Home Counties in connection with recruiting for the recently formed Air Training Corps.

At Staines, Camberley, Farnborough, Guildford, Reading, High Wycombe, and Farnham the locally formed cadet squadrons have their recruiting headquarters at the respective theatres, and the managers chosen by the local committees to carry out the full organisation of the local campaigns are giving the country the full benefit of their experience of publicity work and administration.

Cadet Squadron Leader **W. Fuller** (better known to us as administrator, Odeon area No. 5) is using the Majestic, Staines, as the recruiting centre for the Staines Squadron, A.T.C., and youths are enrolling in large numbers.

At Camberley, **S. J. Channing,** of the Regal, is chairman of the local committee, and with the kinema as headquarters is busy enrolling and interviewing potential members of the Camberley Squadron.

Incidently, a Cadet Squadron will consist of 200 boys between the ages of 16 and 18 years staffed by suitable officers and instructors, and to find the latter is another task for the Odeon managers.

**A. Treadgold,** manager of the Rex, Farnborough, is secretary of Farnborough Squadron Committee, and here numbers are enrolling very rapidly. At the Regal, Farnham, **Stanley E. Perkins** presided over the Farnham Squadron Civil Committee, and here again a capable showman is going all out to bring the scheme well into the public eye. He proposes to arrange special film shows of Air Ministry shorts on Saturday mornings.

**E. Rhodes,** of the Guildford Odeon, has much work ahead of him, as it is possible that the town will raise more than one squadron, and he, too, is on the Civil Committee set up by the borough.

Reading, too, will raise more than one contingent, and at the Odeon, **H. Kerr** is putting in much time in connection with enrolling and interviewing.

## JACK PHILLIPS JOINS RENOWN

### SalesManager

The services of **Jack M. Phillips** have been obtained by Harold Baim and James G. Minter, joint managing directors of Renown, who have appointed him sales manager of the company.

For the last five years, and until recently, Mr. Phillips was in charge of circuit distribution for General Film Distributors and joins Renown at a time when his abilities will prove invaluable to the company and can be used to the utmost advantage.

He will be in charge of the whole of the sales force and will also periodically visit various parts of the country to contact exhibitors directly. Mainly, however, he will work from head office and can be contacted at Independent House, 111a, Wardour Street, London, W.1. Telephone: Gerrard 4404/5.

## *Obituary*

## V. B. BATESON PASSES

### Loss to G-B Studios

We regret to announce the passing of V. B. Bateson, of the Gaumont-British-Gainsborough Studios at Shepherd's Bush.

Mr. Bateson was the legal adviser to the studios, and although he had only been working there for just on one year was particularly liked and respected by all. His unassuming and courteous manner and the fact that he found time for everybody largely contributed to his popularity among those with whom he worked.

Mr. Bateson was a distinguished member of his profession, and had been prosecuting solicitor to the Corporation of the City of Leeds, Deputy Town Clerk to the City and County of Newcastle-upon-Tyne, Town Clerk to the Metropolitan Borough of Stepney, and many other official positions.

Our sympathy is expressed to his widow and family.

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### Notts Exhibitor Passes

Renters and exhibitors of the Midlands will learn with regret that J. W. Blackburn, J.P., passed away at his residence, Regent House, Regent Street, Kirkby-in-Ashfield, Notts, suddenly, on Friday, January 24. Mr. Blackburn had been for the past seven years managing director of Kirkby Pictures, which own the Regent and Star at East Kirkby, Notts. He served for many years on the Notts County Council and other public bodies.

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The death has occurred in a Newcastle Nursing Home of Reginald Dalby, of Fairhaven, Escomb Road, Bishop Auckland. He has been manager of the Majestic Cinema, Bishop Auckland, since February, 1939. Formerly he was manager of a new kinema at Morecambe. He leaves a widow and one daughter.

# "HIT PARADE OF 1941" STARTS NEXT WEEK

## British Lion Arranges Week of Big Shows

**THE strength of the impressive schedule announced by British Lion for presentation during 1941 is aptly described by the title of the film selected by S. W. Smith to lead off his programme. This is "Hit Parade of 1941," an appropriate title, which affords the British showman a significant indication of the exploitation possibilities of the pictures, which are due from the Republic and the Company's own British studios.**

The important British Lion group of offerings comprise seven subjects, which offer a comprehensive range of comedy, drama and mystery of undoubted patron-pulling value.

The brilliant roster of popular stars featured include such names as Kenny Baker, Frances Langford, Patsy Kelly, Hugh Herbert, Mary Boland, John Hubbard, Wendy Barrie, Edgar Kennedy, Onslow Stevens, Walter Abel, Mona Barrie, Steffi Duna, Dennis O'Keefe, Claire Carleton, Victor Jory, the Weaver Brothers, Roy Rogers, Jacqueline Wells, and last, but not least, Gene Autry, who, from all accounts, has hit a new high in Republic's latest offering.

The complete London Trade show schedule is as follows:—

Monday, February 3, 11 a.m., G.-B. Theatre: **"Hit Parade of 1941,"** with Kenny Baker and Frances Langford.

Tuesday, February 4, 11 a.m., G.-B. Theatre: **"Who Killed Aunt Maggie?"** with John Hubbard and Wendy Barrie.

Wednesday, February 5, 11 a.m., G.-B. Theatre: **"Girl from Havana,"** with Claire Carleton and Victor Jory.

Thursday, February 6, 11 a.m., G.-B. Theatre: **"Friendly Neighbours,"** with Weaver Bros. and Elviry.

Friday, February 7, 10.45 a.m., British Lion Theatre: **"Ride, Tenderfoot, Ride,"** with Gene Autry.

Friday, February 7, 2 p.m., British Lion Theatre: **"The Ranger and the Lady,"** with Roy Rogers.

Friday, February 7, 2 p.m., British Lion Theatre: **"Pioneers of the West,"** with the Three Mesquiteers.

### Republic's Biggest Musical

The group is headed by the much-lauded million dollar musical extravaganza—"Hit Parade of 1941"—Republic's most lavish and ambitious production, the biggest, by far, that the studio has turned out during the five years of its existence.

"Hit Parade of 1941" is described as a de-luxe musical extravaganza which will undoubtedly prove one of the biggest box-office draws of this or any other season. The studio have spared nothing to make "Hit Parade of 1941" a remarkable event in their history. American commentators have described the picture as of rare quality, achieved in few musicals.

Kenny Baker and Frances Langford sing at their best; Ann Miller is responsible for dance numbers that are as captivating as her taps. On the side of comedy there are such inimitable veterans as Hugh Herbert, with Patsy Kelly, Franklin Pangborn, Sterling Holloway, and Mary Boland to provoke hearty laughs. The speciality side is no less outstanding and includes Borrah Minevitch and his Rascals, harmonica maniacs, Six Hits and a Miss, Sterling Holloway, etc.

### Novel Dance Routines

The theme of the "Hit Parade" dance routines is woven round six periods of time, dating back to 1920, and the current hit tune of each particular year. One hundred and fifty dancers were divided up in six costume groups to represent "Sally in Our Alley," "Margie," "Sweet Sue," the lovely legendary "Ramona," "Dinah," and "Mary Lou." Both song and dance were given a 1941 interpretation, with the "Ramonas" dancing a Spanish rhumba, the "Sweet Sues" a Charleston with a 1941 face, and the "Dinahs" with a routine that even Harlem might call "hot."

The story itself deals with the trials of Hugh Herbert and Kenny Baker, cast as a distracted father and son running an insolvent antique shop, and a radio station caught up with the ruinous advent of television. The endeavours by which its management contrives to stay in business and yet prosper is the keynote of this highly entertaining story. The picture was directed by John H. Auer.

### "Who Killed Aunt Maggie?"

This mystery story stars John Hubbard and Wendy Barrie, who are supported by Edgar Kennedy, Elizabeth Patterson, Onslow Stevens, Joyce Compton, Walter Abel and Mona Barrie.

Playing the part of a radio advertising man, John Hubbard takes an active hand in trying to work out a solution to two murders, chiefly in order to protect Wendy Barrie from being charged for the crimes. But only the unfortunate Aunt Maggie herself, played forcefully by Elizabeth Patterson, knows the identity of her assailant, until the close of the final gripping reel. Edgar Kennedy is hick detective, who provides all the laughs.

The script, by Stuart Palmer, was based on a widely popularised novel by Medora Field. The excellence of this serial as screen material is attested by the fact that Albert J. Cohen, Republic's story editor, who for the past five years has been combing the literary market for prospective Republic vehicles, selected it for his initial project as an associate producer. The picture is considered as one of Arthur Lubin's best directorial efforts.

### "Girl from Havana"

This is an outstanding production of mystery and adventure with a South American setting. Claire Carleton, long the toast of Broadway, appears as the hard-boiled, disillusioned but innately decent café habituée of a rough-and-tumble South American town. Dennis O'Keefe, the young man detailed to supervise the drilling of an oil well, considers that women and a good fight are the two most important things in his life, and he gets plenty of both. In fact, his two pals, portrayed by Victor Jory and Gordon Jones, vie with him in a perpetual contest to see which one of them can get into the worst trouble over the most girls.

The three strapping heroes become involved, with Claire Carleton, alias the girl from Havana. Once she gets them into trouble she sets out to get them out, and only succeeds in getting them into still deeper trouble which reaches a climax in hair-raising machine-gun battle. This is a picture of gay costumes, of fiery rhumba tunes, of Spanish ladies and South American gentlemen providing a vivid decorum to an engaging plot. Steffi ("Cucaracha") Duna is cast as the South American girl who relentlessly pursues Dennis O'Keefe, and when he does not respond she denounces him to the authorities as a gun-runner, landing him in some pretty dangerous hot water. Lew Landers directed.

### "Friendly Neighbours"

The Weaver family appear as typical "friendly neighbours" in any rural community in the States. Their particular community is ravaged by the drought, so they are obliged to take to the road and seek a new home, but meanwhile they develop a spirit of real friendship and neighbourliness with the tramps they encounter "on the road"—an association which lends a piquant touch to the plot.

The Weaver Brothers and Elviry, who are the stars of this Republic picture, are typical rural folk who inject their small town philosophy and outlook into their kinema rôles. A pleasing romance involves Lois Ranson, cast as the small-town girl who horrifies her relatives by falling in love with a tramp, played by John Hartley. She is an active force in the regeneration of the hobo, who resumes brilliant legal career abandoned when he was begged down by disappointment and disillusionment. The picture was directed by Nick Grinde.

### "Ride Tenderfoot, Ride"

In Gene Autry's most ambitious Republic production to date he is again supported by that happily associated pair, Smiley Burnette and June Storey, and sings new melody hits. The picture is notable for the introduction of a new girl star, Patty Saks, who was discovered by Frank MacDonald, director of the Autry pictures on the Republic set. Little Mary Lee, who plays opposite Gene Autry, has her first romantic "crush."

In order to cut the fare of a 'plane ride back from boarding school Mary poses as Gene's "wife," entitling them to a half-rate. Aboard the 'plane Gene Autry and Mary get along very well, and upon her arrival home she tells her big sister that she and Gene are "that way" about each other and that June hasn't a chance. The sister feud is one of the funniest scenes in the picture, in which June Storey and Gene Autry do some tall wrangling as the rival owners of large meat-packing concerns. Smiley Burnette helps Gene and Warren Hull, who resorts to a little sabotage as June's unscrupulous adviser.

### New Western Star

"The Ranger and the Lady," an absorbing drama of frontier days, is the latest film to star the rapidly rising Roy Rogers, who qualifies for a spot very close to the pinnacle held by Gene Autry.

In "The Ranger and the Lady" he demonstrates his remarkable ability to maintain a "he-man" appeal and at the same time please his feminine fans. George "Gabby" Hayes and Si Jenks have several amusing sequences, in which the two old gaffers, as friendly enemies, vie with each other in spinning tall tales of their exploits in the "good old days." Henry Brandon, a young man of real ability, whose future bears watching, is cast as General LaRue, the unscrupulous army man left in charge of Texas during the absence of the sheriff. Joseph Kane directed.

### "Pioneers of the West"

All the elements of first-rate action drama in the picturesque setting of the old West Indian raids, famine, political graft and corruption all have their place in the well-planned plot. The action carries the audience through a breathless series of adventures from the initial sequence. The Three Mesquiteers—Bob Livingstone, Raymond Hatton and Duncan Renaldo—prove their capabilities again as entertainers of the first order. Beatrice Roberts wins new honours as Anne Bailey, the pioneer girl. George Cleveland is outstanding as the kindly Dr. Bailey, and Noah Beery scores as the sanctimonious Judge Platt. Les Orlebeck directed.

*S. W. SMITH, Managing Director of British Lion, whose greatest year opens next Monday with the presentation of HIT PARADE OF 1941, Republic's million-dollar musical spectacle*

# 20th-FOX BIG TECHNICOLOR PICTURE

## "Down Argentine Way" Here Soon

"DOWN ARGENTINE WAY," the musical extravaganza with a sparkling cast headed by Don Ameche, Betty Grable and Carmen Miranda, and a host of other famous Hollywood names in support, has been produced by 20th Century-Fox on a lavish scale far surpassing even the widely acclaimed "Alexander's Ragtime Band." It will figure prominently among the current presentations.

Every effort has been made to make this production the greatest musical extravaganza of all time, a picture that has the proverbial "everything" in the way of all-round entertainment.

During the shooting of the picture, many precedents were established and studio records broken. It was before the cameras for the better part of ten months, with location companies covering approximately 35,000 miles by 'plane, train and car before the production was completed.

### South American Location

For example, a special crew was despatched to Buenos Aires, where most of the film's action is set, for exterior and atmospheric shots. The crew returned to Hollywood with some 20,000 ft. of Technicolor film after a month's stay in South America.

A great many of the scenes were filmed outdoors in Southern California. Hundreds of extras and technicians were kept on the move almost constantly from one to the other of 32 picturesque locations. It is estimated that the troupe covered at least 6,000 miles by car in the four months required for shooting these scenes.

The action of the film moves amongst the smart sets of two Continents—from fashionable New York to gay night spots and spacious ranches of glamorous Buenos Aires.

### Spectacular Sets

Lavish, colourful sets were designed by Richard Day and Joseph C. Wright. Brilliant costumes to set off the charms of the two feminine stars were turned out by Travis Banton, famous dress designer.

America's most brilliant team of song writers, Mack Gordon and Harry Revel, were called upon to create four top-notch musical numbers for the film. These are in addition to the four sung by Carmen Miranda from her New York stage hit, "The Streets of Paris." Nicholas Castle and Geneva Sawyer staged the dance routines, including a new tap rhumba which Don Ameche and Betty Grable introduce in the film.

Irving Cummings, who has been responsible for such hits as "The Modern Miracle," "Hollywood Cavalcade" and "Lillian Russell," directed "Down Argentine Way."

*A scene from DOWN ARGENTINE WAY, the Technicolor musical production, which Twentieth Century-Fox will shortly present in London. Don Ameche, Betty Grable and Carmen Miranda are starred.*

# U.S. Navy Collaborates with M-G-M Producers

## OFFICIAL POLICY EXPLAINED

**AN INTERESTING ARTICLE ON THE POLICY ADOPTED BY THE UNITED STATES NAVY IN AIDING FILM PRODUCTION IS CONTRIBUTED BY COMMANDER HARVEY HAISLIP, UNITED STATES NAVY (RETIRED).**

Though the United States Navy is willing to co-operate in the filming of any motion picture which advances the fine traditions of the Service and helps the public understand the Navy's work and ideals, Commander Haislip points out that the Navy Department receives many more requests for active aid to motion picture companies than it can possibly take care of.

For that reason, answers to requests fall into three general categories. First, co-operation is granted if the picture is a sufficiently important production and if it presents the Navy creditably. Second, if there is nothing objectionable in the scripts, but if the production is less important, the story is approved but no active co-operation granted. Thirdly, if the script is disapproved, the producer makes the picture at his own risk and action can be taken to prevent its release.

As the House of Representatives appropriates the Navy funds and thus governs its size and effectiveness, it is important for members of Congress to have a friendly feeling towards the Navy, and it is equally important for their constituents to have an understanding of the Navy's personnel, traditions and purpose. This understanding can be gained through newsreels, reading and feature pictures, but no amount of reading can equal the visual showing. So, if a feature picture brings to the people the sense of efficiency, comradeship, team play, heroism and patriotism which epitomize the Navy, then that picture deserves Navy support.

### Passing the Script

I was just an observer on motion pictures made with Naval help until I became technical adviser on such pictures as Metro-Goldwyn-Mayer's "Navy Blue and Gold" and co-author and technical adviser on "Thunder Afloat" and "Flight Command." In discussing those scripts in Washington with members of the Navy Department's Board of Motion Picture Review, I found valuable suggestions made for the handling of scenes and situations. The Navy thus took a hand in the forming of the picture before it went before the camera.

Naturally, there is strict supervision of camera work when a film is being shot on a Naval vessel or with Naval equipment. Only American-born citizens are utilised on these camera crews. They sign affidavits not to divulge or discuss any Naval secrets with which they may come in contact. That was true during our three weeks at Pensacola filming the short subject, "Eyes of the Navy," and opening scenes of the feature, "Flight Command," also at the San Diego Naval base and with the Fleet in Hawaiian waters.

### Valuable Training

Our camera work in every instance has to fit into the Navy's schedule. While a Navy fighting squadron and a marine squadron were performing most of our flying feats, they were also engaging in valuable manœuvre training. Though the aerial thrills, such as the operations and formations of a squadron of single-seat fighters in general manœuvres and at target practice, and the landings on and take-offs from an airplane carrier were of inestimable value to the effectiveness of the film, they also had value for the flyers who participated.

## SAVILLE TO PRODUCE TWO

Two important new productions have been scheduled for an early start by Metro-Goldwyn-Mayer. The first is "Smilin' Through," with Jeanette MacDonald and James Stewart, and the second, "The Chocolate Soldier," starring Nelson Eddy and Rose Stevens, a well-known Metropolitan opera star. Both films will be produced by Victor Saville.

# "QUIET WEDDING"

*Scenes from the Paul Soskin production QUIET WEDDING, which starts a London season at the Plaza, on Friday, January 31. It will be Trade shown at the 2.30 performance on the same day. Margaret Lockwood and Derek Farr star, supported by Marjorie Fielding, A. E. Matthews, Athene Seyler, Margaretta Scott, Peggy Ashcroft, Frank Cellier, Roland Culver, David Tomlinson, Sidney King, Michael Shepley. Anthony Asquith directed. (Paramount)*

# Anthony Asquith's Illness Delays Production

## "COTTAGE TO LET" DUE TO START

PRODUCTION of "Cottage to Let," the new G.-B.-Gainsborough film due to start at Shepherds Bush on Monday, has been delayed by the sudden illness of the director, Anthony Asquith, but it is anticipated the production will go on the floor at the end of the week. The production continuity girl, Jo Harcourt, is calling each day at the nursing home to work on the script with Asquith.

"Cottage to Let" was adapted from Geoffrey Kerr's successful stage play of the same name by J. O. C. Orton and A. de Grunwald, and stars Leslie Banks and Alistair Sim, who also starred in the stage version. John Mills, recently invalided out of the Army, resumes his film career by playing the important rôle of the mystery airman.

A wounded airman swinging down through the mist on his parachute into the waters of a Scottish loch sets the tempo for the action in this Fifth Columnist drama, laid in a Scottish village a few miles from Glasgow. The plot concerns the efforts of Fifth Columnists to kidnap Leslie Banks, the inventor of a new bomb sight.

Young 14-year-old George Cole, who won recognition for his rôle in the stage play, gets his first screen chance by repeating his part in the film, that of an evacuee boy who uses amateur detective knowledge to round up Fifth Columnists. Carla Lehmann, lately seen in "Sailors Three" and who has just finished "Once a Crook," gets the leading feminine rôle. Others in the cast are: Jeanne de Casalis, Michael Wilding, Catharine Lacey, Frank Cellier, Muriel George, Wally Patch, and Muriel Aked.

The unit includes: Production manager, Fred Gunn; art director, A. Vetchinsky; assistant director, M. Anderson; continuity, Jo Harcourt; cameraman, Jack Cox; assistant cameraman, Cyril Knowles; second camera, G. Stevens; sound, M. R. Hobbs; make-up, W. Partleton; cutter, Charles Saunders; stills, E. Reed.

Edward Black is producing, with Maurice Ostrer in charge of production.

## SALVATION ARMY "BLITZ" FILM FOR AMERICA

### Strand Film Production

"The Serving Army," a documentary film dealing with the work of the Salvation Army during the "Blitz," has just been completed by the Strand Film Co.

This film is being shown in America with "Major Barbara," the Bernard Shaw film which also deals with the "Army," and Strand Films have had to rush their production through so that it will arrive in the States at the same time.

"The Serving Army," which has been directed by Ralph Keene, shows how, with mobile canteens and quickly organised refreshment bars, members of the "Army" brought comfort and cheer to the fire-fighters, rescue squads and stretcher bearers of the bombed, scarred streets of London and the industrial towns of Britain.

The Stepney Arches, the largest shelter in London, which has a nightly population of 15,000, is shown for the first time on the screen in this film. Here the Salvation Army have one of their famous bands to cheer the victims of the "Blitz" as well as a big canteen providing hot food and drink.

## "PIMPERNEL SMITH"

### Using New Form of Reflection Shot

In the current Leslie Howard production, "Pimpernel Smith," for British National, a new type reflection shot has been utilised in a ballroom scene.

As viewed on the screen, the shot shows Leslie Howard standing beside an ornate mirror which reflects part of the ballroom with its many dancers, thus producing an effect which it would be difficult to obtain with an ordinary straight shot. The details concerning the technical side of the shot are interesting, for the shot is not a B.P. one as many will believe when viewing it for the first time on the screen.

Cameraman Mutz Greenbaum had the normal B.P. projector set up in a line with the wall of the set pointing towards the camera, but sufficiently offset to avoid any glare reaching the camera lens, and from this a B.P. plate was projected on to a white screen placed alongside the camera and at an angle to the set.

Thus, by using the screen as in an ordinary kinema, a perfectly synchronised reflection of the ballroom dancers was secured in the mirror. As the "plate" is perfectly synchronised with the earlier and straight ballroom dance scenes, having been shot at the same time, the intimate scene of Howard beside the mirror can be cut in perfectly. It is understood that this is the first occasion on which this novel method has been used in this country, although it has been used in a different manner in the U.S., but not recently.

## "EDGE OF THE WORLD" SKIPPER DIES

Skipper-Lieutenant Arthur Charles Lawrence, R.N.R., the Aberdeen trawler skipper who took part in the film "The Edge of the World," has died at his home, 45, Gairn Crescent, Aberdeen. He became ill while on naval service and was discharged about two months ago. He was only 48 years of age.

## THE RIGHT TO GO ABROAD

### WILFRID LAWSON'S U.S. TRIP STOPPED

SIR HERBERT WILLIAMS in the House of Commons last week asked the Home Secretary if he would state the reasons for refusing an exit permit to Wilfrid Lawson to enable him to be absent from this country in order to undertake an engagement at Hollywood, the proceeds of which would have increased the dollar credits of this country by approximately 16,000 dollars.

HERBERT MORRISON replied that the permit to enable Mr. Lawson to travel to the United States was refused as the application could not be regarded as falling within any of the categories in respect of which an exemption could be made to the general rule that British subjects between the ages of 16 and 60 were not allowed to leave the United Kingdom.

Replying to a supplementary question, Mr. Morrison said that it would be a little dangerous for him to lay down the principle that people who could go to the United States and earn money there should have an almost automatic right to go. If he did that he would be open to criticism from another angle.

CAPT. DAVID MARGESSON, Secretary of State for War, replying to a question in the House of Commons last week, stated that the director appointed to take charge of the Army Film Unit started work on November 18. Besides work on training and record films, his first picture for public showing, "Northern Outposts," was now completed. This depicted the life of the troops in Iceland, and it was to be followed by other films showing various aspects of Army life, now in active preparation.

## STAGE PLAYERS SEE THE FILM

The Trade show of "No Time for Comedy" in Glasgow coincided with the visit to that city of the company touring with the stage play. George Lee, Warner's Glasgow manager, invited the touring company to the Trade show, and they were all keenly interested in watching their opposite numbers on the screen.

Diana Wynyard, who has the leading rôle in the play (the part taken by Rosalind Russell in the film), was co-starred with John Gielgud in "The Prime Minister," the Warner Brothers picture recently completed at Teddington.

*James Mason, leading man in THIS MAN IS DANGEROUS—John Argyle's (Pathe) new thriller now in production at Welwyn, concentrates on learning his dialogue for the long and exciting part he has in this picture. Actionful incidents include a smash-up fight in a ship's hold*

## BRIAN DESMOND HURST GOES MODERNISTIC

### "Dangerous Moonlight"

At Denham last week Brian Desmond Hurst directed scenes for the RKO-Radio picture. "Dangerous Moonlight," on a most modernistic setting representing the New York office of a theatrical impresario, played by Keneth Kent.

In this, a palatial apartment of great size and lavish appointments, the immaculately dressed Kent sat surveying Anton Walbrook and Sally Gray as they entered the room. So well did Kent "fit the scene" that the crew dubbed him "Slicksey Kent."

From the director's point of view this sequence was highly important, for the first-rate dialogue, written for this office scene, has an important bearing upon the dramatic climax.

Later the unit moved over again to the log cabin set, now referred to as the "Denham Retreat," for further bedroom scenes, in which Sally Gray and Anton Walbrook appear as honeymooners.

William Sistrom, who is in charge of RKO-Radio production in this country, tells me that the rushes of "Dangerous Moonlight" are highly satisfactory and reveal that Sally Gray is developing into a top-line star. He also stated that Brian Desmond Hurst is proving to be a sure and speedy director with a flair for handling complicated sequences.

Cameraman is Georges Perinal, with B. A. Krasker as operative cameraman. Paul Sheriff is art director, with W. V. Hanbury as associate producer.

*Allyn Joslyn, James Stewart, Rosalind Russell and Clarence Cobb in NO TIME FOR COMEDY (Warner), reviewed on page 27*

## COUN. MEARS NEW ENTERPRISE

### Reopens Palladium, Bournemouth

In spite of his many other activities, Coun. Harry Mears has afforded great satisfaction to the populous district of Southbourne by reopening the Palladium, which has been closed for some months following a serious air raid.

This makes the third kinema Mr. Mears has acquired in Bournemouth, and the re-opening had the distinction of falling upon the first Sunday that permission had been given in Bournemouth for Sunday opening.

With the introduction of an entirely new heating system and many other improvements the Palladium now ranks as one of the cosiest houses on the South Coast.

In spite of a loss of £2,500 for the past year, the Dover Electricity Committee have decided not to increase charges for electricity, feeling that it would be unfair to penalise consumers who have stayed on in the town.

The sum of £2,125 will be available for local Plymouth charities as a result of Sunday opening.

## BLAZING SHIP FEATURE

### "THIS MAN IS DANGEROUS"

HIGHLIGHT of activity at the Welwyn Studios during the past week has been the filming on a gigantic and costly set measuring 100 ft. in length and 75 ft. in width. It represents the cargo hold af a merchant ship is one of the chief settings in the latest Rialto production, "This Man is Dangerous," which John Argyle is making for Pathé release. Action on this set culminates in a spectacular fire as members of a gang of blackmailers imprison James Mason, star of the picture, in the hold and set fire to the ship.

"This Man is Dangerous" is one of the popular David Hume stories, and a best-seller. It brings to the screen Mick Cardby, detective, and Pathé will probably film other of the Hume stories in which Cardby is the chief character. Hume's stories are famous for their wealth of actionful incident and substantial suspense values, and this one has in addition liberal comedy touches.

Others who play leading rôles are Mary Clare and Margaret Vyner, with Gordon McLeod, Frederick Valk, G. A. Mulcaster, Helen Latham, Jerry Conlin, Barbara Everest, Brefni O'Rorke, Anthony Shaw, Eric Clavering, John Slater, and Gerald Rex.

Lawrence Huntington is directing. Production is now in the third week of shooting.

## KINEMA HEROES OF THE BLITZ

*Continued from page 8*

"We escaped with blast damage at the entrance and five fire-bombs on the roof," Manager F. A. Davis, who is a warden, holding an important post in the port's A.R.P. organisation, told me. "The staff dealt with four of the incendiaries, but the other lodged in an inaccessible position and we had to look on as it burnt itself out.

"Many of the people in the area we claim to serve have been evacuated, and attendances are small by pre-war standards, but we intend to carry on."

The Broadway (sister theatre of the Forum), the Palladium and the Savoy, all situated in the Portswood area of the town, escaped damage. During one raid the foyer of the Palladium looked like a casualty station as members of the staff dressed the injuries of people hurt in the streets by flying glass fragments and other debris.

Several picture theatres in the Manchester area suffered damage in the recent concentrated raids on the city, some so severely that they are not likely to reopen until after the war.

The J. F. Emery circuit casualities include the Scala, the Regal (Pendleton), the Luxor (Hulme) and the Lyceum (Hulme), which are still closed. Other theatres were damaged but have been reopened. Amongst Emery theatres at Sheffield which bear the scars of Luftwaffe are the Regal (Attercliffe), the Wicker and the Star.

Two H. D. Moorhouse theatres damaged are the Queen's (Longsight) and the Victory (Blackley).

After being closed for a short time while repairs were carried out, the Ambassador, Pendleton, has reopened.

Heavy damage was done at the Radnor, Hulme, a 1,100-seater, which is not likely to be recommissioned until after the war.

At the Gaiety, Manchester, there was damage to the screen end of the theatre. Fortunately, the staff was able to resurrect an old screen, last used when the theatre was used for the presentation of Shakespearean plays. This was rigged up and proved useful until a new screen could be obtained.

## TEN MERSEYSIDE HALLS CLOSED

Ten Mersesyide kinemas are closed as the result of enemy action on or before December 22. They are: Tunnel Road Picturedrome, New Adelphi, Derby, Roscommon, Popular, Burlington and Doric, all Liverpool; the Ritz and Savoy, Birkenhead; and the Palladium, St. Helens.

Kinemas which sustained damage during air raids and have since reopened are: Scala, Futurist, Princess, Gaiety and Gem, all Liverpool; and the Imperial and Strand, Bootle.

## EXHIBITOR MAKES A.R.P. FILM

A short film, running six minutes, entitled "How to Deal with Incendiary Bombs" has been made by E. F. Symmons, proprietor of the Picture Playhouse, Beverley, and has received high praise from the fire authorities of the town.

Shots of an actual German incendiary bomb open the reel, and a trio of trained fire fighters are seen dealing with a bomb which has set fire to a room full of furniture, both by stirrup pump and by extinction and removal of bomb by sand bucket, dustbin lid and rake methods. Commentary is by chief of police and A.R.P. officers.

The film will be shown in a number of places in the East Riding.

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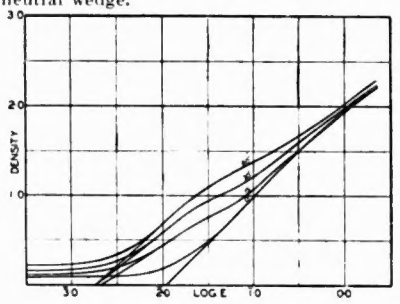
# SPEED INCREASE BY FOGGING

## INTERESTING DEVELOPMENT DETAILS

A PAPER from Ilford, in the *Photographic Journal*, provides a scientific basis for the cameraman's superstition that the effective speed of a film will be increased if a slight fogging exposure is given after the camera exposure. It is shown, however, that this method of hypersensitisation is effective only if the fogging exposure is given upon the latent image, and not if given before the camera exposure.

### The Method Employed

The experiments described originated in correspondence between Dr. V. B. Sease, of the Dupont Film Corporation of America, and F. F. Renwick, of Ilford. The exposures were made on an intensity-scale sensitometer at an exposure time of 1/30th second, by tungsten light filtered to noon sunlight. The auxiliary fogging exposures were made to a tungsten lamp at a distance of 5½ ft., the intensity being varied by means of a neutral wedge.




*Fogging exposures of 0, 15, 30 and 60 minutes to a constant low intensity light source. Film H.P.2 Panchromatic Leica*

Fresh developer was used for each group of test strips, which were given four minutes' development.

The first film tested was the Ilford HP.2 panchromatic. A fogging exposure for 15 minutes, giving a fog density of 0.1, produced a threefold increase in speed, which was only slightly increased when the fogging period was increased to 60 minutes. On the shorter fogging period, however, a considerable reduction of density range was obtained, which at the 60-minute fogging period reverted practically to that of the untreated film.

Similar results were obtained with other panchromatic emulsions, but with a more vigorous developer considerably lower speed increases were obtained, the maximum increase being then only 33 per cent. A lower speed increase was also obtained with longer development times, up to 20 minutes.

The effect of this procedure upon the characteristic curve is shown in the curves reproduced. Many of the emulsions tested showed this distortion of the curve, and gamma figures are therefore of little value.

*Continued on page 37*

PATERSON'S (GLASGOW) LIMITED
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*The Observation Window*

# Where the Guild Spirit Thrives

## SOUTH-WEST'S SUNDAYS OUT

### Ingenious Dark Room Device

IN days when enthusiasm for Guild standards of projection are somewhat at a discount, it is singularly invigorating to find the Devon and Cornwall Court of the Guild exhibiting exuberant enthusiasm. What can be done in the south-west can be done elsewhere, unless the atmosphere of that territory, and the large preponderance of independent kinema owners, are reasons for such vigour.

THE territory is a difficult one, transport facilities being worse there than in any area save South Wales. Yet projectionist members manage to cover long distances to be present at Court meetings, which usually have a technical lecture as part of the proceedings.

AT the January meeting of the Court at Plymouth, held, of course, on Sunday, and as early as 10.45 a.m., in order to enable members to be back in their boxes for Sunday opening, were eight members who had travelled in two cars from St. Austell (a matter of forty miles over bad roads) to be present at starting time. Another member had to leave Bovey Tracey, 60 miles away, at 7.30 a.m., and wait at Newton Abbot for some time for the Plymouth connection. Some of the others, who got caught on the wrong side of the ferry during an "alert" and were stuck for four hours, made a long day of it, from 9 a.m. to 11.45 p.m., the hour of arrival home.

WHAT does this mean for other areas? That if such keenness were exhibited in other areas the Guild would become a real power in the projection world. At present, London and the south-west are the only centres exhibiting keenness and aiming at high ideals of craftsmanship. The D. and C. Court has been lucky in its officers, who have been real go-getters. But aren't there any go-getters in other provincial districts?

AN ingenious dark-room timing device, which, although of principal value in the photographic dark room, would find applications in the kinematograph laboratory, is described by Ilford in the *Photographic Journal*. It is based upon the use of an endless band of film, punched at the desired intervals. The film is driven by a small synchronous motor and a 12-toothed sprocket. Contact is made through the punched holes in the film, a bell being rung from a 3-volt transformer circuit.

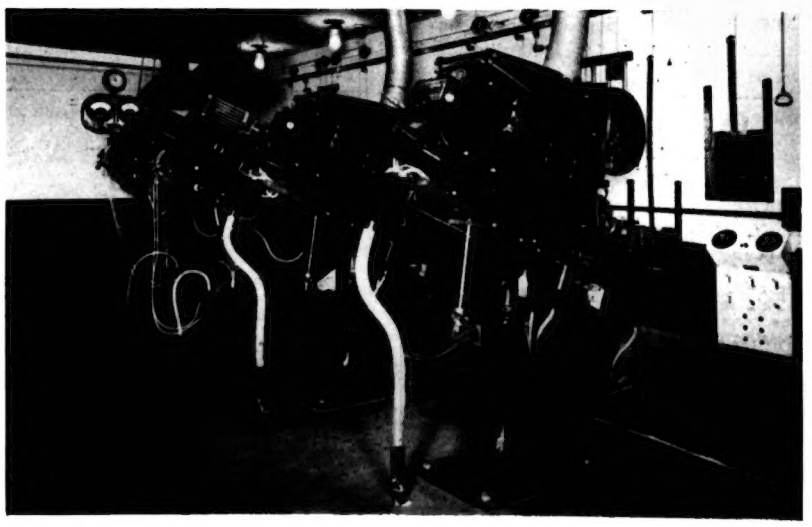
WHILE the device has obvious advantages over most types of dark-room clocks, past experience suggests that the powers that be would not look too favourably upon the making and breaking of an electric contact upon inflammable film, even at the low voltage suggested; possibly such objections could be overcome by using non-flam. film.

A LECTURE which follows admirably upon earlier talks on the function of the eye and the ear is staged for next Saturday afternoon at the G.-B. Theatre, Film House, when the B.K.S. has a further meeting to be addressed by Dr. Murdo Mackenzie, a Harley Street specialist, on "Psychology and the Motion Picture."

I GATHER that Dr. Mackenzie will apply himself not only to the effect of the average film upon a kinema audience but to the need for a close study of the psychology of audiences whom it is desired to influence with propaganda. The speaker is likely to voice some criticism of certain efforts made to influence non-English audiences.

J. BENSON.

## THIS WEEK'S PROJECTION ROOM



*Charles Chaplin's acknowledged masterpiece "The Great Dictator" is being interpreted to huge audiences at the Prince of Wales Theatre, London, by means of RCA High Fidelity sound. The illustration above is of the projection room at the Theatre.*

POOL CARBONS

# PROJECTIONIST ZEAL AT PLYMOUTH

## LECTURE BY PROXY ON THE MAGNUS

THE Devon and Cornwall Court of the Guild held its New Year meeting at the Gaumont Theatre, Plymouth, on Sunday, January 12, at 11.45 a.m.

M. Leacy, the chairman, opened the meeting by welcoming a member who had travelled from Bovey Tracey, a considerable distance from the Court. Three new membership forms were put to the meeting before passing them on to headquarters.

### Keeping Touch

The secretary was then called upon to deal with the business items, and during this letters were read from members A. E. Battrick and L. Laverock, who were members away from the nerve centre of the Court, but were still as keen as ever. A. E. Battrick (the secretary said) was now very happily settled in his recent move, and a letter of good wishes had been sent to him from the Court

Following up with other business, it was pointed out that the Court now had its own banking account and this, together with the record attendance, proved that the Court will have yet another year of success.

The Court expressed its concern on learning that one of its members, R. Thomas, had lost his home in a recent blitz. He and his wife are safe and sound.

### The Educational Side

M. Leacy then called on H. M. Williams, the Court's educational officer, to read the lecture matter which had been compiled and supplied by Mr. Lamb, of G.-B. Equipments. Extreme interest was shown by all during this lecture, and great keenness was shown when photos of the new Magnus projector were passed round the members for complete perusal. The lecture consisted of a talk on the Duosonic sound system, together with Magnus projectors and the Brenkert arc lamp. The lecture was appreciated by all, as it incorporated the entire projection equipment in a very interesting and novel way.

K. C. Johnson then said that Mr. Lamb, of G.-B., had been in constant touch with the Court in order to make the lecture the success it was. M. Leacy said that it was intended to have had a model of the Autoarc, but as the present transport difficulties were uncertain it was held till a later date. The secretary said he had seen the arc in actual working conditions and the results were striking.

### Votes of Thanks

The Court then accorded Mr. Lamb with a hearty vote of thanks for a very interesting lecture and also to G.-B. Equipments and G.-B. Theatres for their assistance in the meeting arrangements. Mr. Windsor and Mr. Williams were also thanked for their continual support, and, at the invitation of G.-B. Equipments, the Court adjourned to a nearby hotel, where a very nice snack had been prepared by the kindness of Mr. Lamb. This was very much appreciated by all present.

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Conducted by THE SHOWMAN

# SHOWMANSHIP IN WAR TIME

## A Feature Run under the Auspices of the "Kine." Company of Showmen

### POSTER PIQUANCY—ADVERTISER'S DISPLAYS—ADOPTING A DRIFTER—WORTHING'S DICTATOR DOUBLE

***A FORTNIGHT ago in these notes the question was raised whether it was of greater value to exploit known winners or put greater energy behind those pictures less in the public eye.***

***A point is raised by a showman this week in this connection which it is well to bear in mind. "Don't relax energy on any picture," is his message. "Your kinema, no less than your product needs to be kept in the public eye," he declares. The way in which one of the big London kinemas was introduced to the public was by "Keep saying Plaza!" and whether you are only a small picture house or a huge Regal or Ritz you cannot afford to let any portion of a potential public forget you. So exploit everything.***

***It is a viewpoint thoroughly worth emphasising.***

POSTERS inside the theatre, especially in these days of limited daylight, have a good pulling value if they strike a novel or humorous note. Harry Harris, manager of the Tudor, West Bridgford, Nottingham, sends me examples of recent written posters used for two films which offered opportunity for similar treatment.

Spattering in green and red was employed irregularly on the background, the messages in black on succeeding posters running: "Jean Arthur says 'Come and have ONE long laugh at my TWO husbands'"; "ONE long laugh: my TWO husbands, THREE times daily, Thursday, January 16"; "On Monday, January 20, 'My Favourite Wife' will give you even more laughs than 'My Two Husbands.'"

### *Devouring the Picture*

MANAGER Raphael, of the Dominion, Harrow, has followed up his excellent display and competition for "The Lady in Question" by a novel exploitation of "He Stayed for Breakfast" (Columbia). As before with Eugéne hair-waving he was able to obtain the co-operation of Ovaltine in an artistic vestibule display, a tie-up with fifteen grocers and chemists, and verse last-line competition, for which 5,000 competition forms were distributed. Prizes of three, two and one guinea were offered in connection with this.

The display included cut-outs of stars and Ovaltine posters and show matter; tie-up shops used special 18 by 12 cards and, in addition, slides were screened advertising the competition two weeks before the date of booking.

This wide publicity, both for film and theatre, was achieved at no cost to the theatre, Ovaltine bearing the expenses as an advertising expense.

### *Odeon as Stepfather*

FROM Lowestoft comes a report that the local Odeon has adopted a minesweeping drifter which is manned by local men. Knitters are encouraged to make up woollies for the comfort of the men who are maintaining the safety of our shores and sea routes, and where the knitter is unable to afford the wool as well as do the work, the Odeon steps in and provides it out of the donations of other patrons. Part of the hall has been placed by manager Underdown at the disposal of the local Scots Church so that a canteen can be run there for the men of the Forces in the town. This kind of work might well be copied elsewhere. Apart from being a blessing to the lads (and lasses—now that so many of the "fair sex" are in uniform) who are defying Nazidom, it is the kind of activity which fosters good will among all classes and is, therefore, an indirect advertisement for the theatre, which can be extremely useful in these difficult days.

*United Artists' exploitation department has been highly successful in securing shop tie-ups for their films on release. Illustration above shows a display in connection with the screening of HOUSE ACROSS THE BAY, at the Olympia, Newport*

### *Salute to "The Great Dictator"*

THERE was considerable preliminary activity at Worthing for a week or two prior to the screening on January 19 of "The Great Dictator" at both Odeon and Rivoli kinemas. The Odeon opened its booking well beforehand, and Gerald Masters installed a separate box-office for the purpose, achieving big advance results; while the Rivoli had prominent announcements in the local weeklies, saying:—

"*See and hear 'The Great Dictator' at the Rivoli over the latest Western Electric Mirrophonic sound system.*"

Neither house imposed extra charge for reservations, and C. A. Seebold's method made the entire half-crown section of the Rivoli purchasable in priority of application up to the seating capacity. Worthing patrons were consequently able to enjoy the film at the kinema of their choice with a minimum of queuing.

### *Worthing Odeon Dictator Week*

GERALD MASTERS was able to show "The Great Dictator" under the most favourable conditions at Worthing Odeon, for the screening coincided with the installation of the new dual-channel (B.T.-H.) equipment, giving a clarity and variety of tonal effect considerably in advance of that previously heard at this theatre. A special feature of the week's arrangements was the tie-up with the Odeon café, where Mrs. Knowles provided special lunch and tea menus timed to fit in with patrons' appetites prior to or following the fixed programme hours. Tables were in good demand in advance, and this happy combination of screen and restaurant fare met with cordial approval from patrons.

### *They Never Die*

SEEN on the movable-letter facia sign of a central London kinema which has suffered badly from the attentions of the things which "go bump in the night":—

"THE ONLY DECENT HUN IS—A DEAD ONE."

You can't bomb out a real showman!

### *Little Guests*

I HAVE already recorded how C. E. Stead, manager of the North Finchley Odeon, set about collecting toys and gifts for the young sufferers from Nazi frightfulness. A later report from that district tells how he entertained 100 bombed-out children (both natives and evacuees) at a special show on a recent Friday afternoon, when the Shirley Temple film "Young People" (an appropriate title) was the main attraction on the screen. The arrangements had been made by the organiser of the Mayor's Distress Fund for Air Raid Victims, and the performance was honoured by the attendance of the mayoress and the deputy mayor and mayoress, the mayor being unfortunately engaged elsewhere. After the film programme the little guests were lined up in the foyer to receive their presents from the Christmas tree at the hands of the mayoress and deputy mayoress.

Mr. Stead sends along a photograph of a corner of his vestibule with the Christmas tree (which unfortunately had been stripped of its gifts before the cameraman got busy), a bright advertising display for the 20th-Fox film and a seasonable cut-out of a clearly unrationed Santa Claus.

### *A Problem for Patrons*

SEVERAL hundred entries were received by Eric V. Walls, manager of the Regent, Bradford, for a competition which he organised to advertise "And One Was Beautiful" (M-G-M).

This is how the publicity for the competition and film was worded:—

"Like Syd Walker, we want to know WHAT WOULD YOU DO, CHUMS? This burning question arises from the picture 'And One Was Beautiful' ————. Two sisters in love with the same man; the man shoulders a manslaughter charge to shield one of the girls; the other girl, knowing the truth about the accident, is torn between her longing to have the man freed and loyalty to her sister she is protecting by her silence."

All competitors were asked to do was to cross out one of the two lines:—

"(1) Remain silent and save your sister;
"(2) Tell all and prove the man you love is innocent."

Free passes were presented to the first 50 persons to submit correct answers.

Three thousand handbills were distributed and a large reproduction of the wording was displayed.

## FOR FEB. 24 AND MARCH 3 RELEASES

## Compiled by A. W. Owen

### "THE GREAT DICTATOR" (United Artists)

CERT. U. 11,162 ft. Reg. No. F.3654. Reviewed in KINE. December 19, 1940.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Charlie Chaplin, Paulette Goddard, Jack Oakie.
ATMOSPHERE.—Political parody on slapstick lines, in which the Axis partners, Hitler and Mussolini, are held up to ridicule, concluding with a powerful rhetorical climax. The opening sequences deal humorously with the final stages of the last war.
ORGAN.—Trio and final sections only of "Pomp and Circumstance" March, No. 4, Elgar (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. D.B.1936 (B.B.C. Symphony Orchestra).

### "DULCY" (M-G-M)

CERT. U. 6,587 ft. Reg. No. F.3572. Reviewed in KINE. November 21, 1940.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Ann Sothern, Ian Hunter, Roland Young.
ATMOSPHERE.—Farcical comedy of an attractive scatterbrained Society girl who tries to help others in such an irresponsible way that her good intentions seldom succeed.
ORGAN.—"Live, Laugh and Love." Valse-Song (Walsh Holmes), with adaptation from the vocal-piano copy.
NON-SYNC.—As organ, recorded on H.M.V. B.4171 (London Palladium Orchestra).

### "GAMBLING ON THE HIGH SEAS" (Warner)

CERT. A. 4,917 ft. Reg. No. F.3601. Reviewed in KINE. November 21, 1940.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Wayne Morris, Jane Wyman, John Litel, Gilbert Roland.
ATMOSPHERE.—Gangster melodrama with high-pressure plot and gambling-ship settings, with a murderer brought to justice by a clever reporter.
ORGAN.—Introduction and finale allegro of "Coriolanus" Overture, Beethoven (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. D.B.3638 (London Symphony Orchestra).

### "OLD BILL AND SON" (General F.D.)

CERT. U. 8,629 ft. Reg. No. Br.Dr.3579. Reviewed in KINE. November 21, 1940.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STAR.—Morland Graham.
ATMOSPHERE.—War time comedy extravaganza; the experiences of Old Bill, Bruce Bairnsfather's famous last-war Cockney character creation and his son, Young Bill, in this war.
ORGAN.—"Old Comrades" March, Teike (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.3530 by H.M. Coldstream Guards Band.

### "THE MARK OF ZORRO" (20th Century-Fox)

CERT. U. 8,403 ft. Reg. No. not fixed. Reviewed in KINE. January 23, 1941.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Tyrone Power, Basil Rathbone, Linda Darnell.
ATMOSPHERE.—Period romantic adventure melodrama, told in old Californian settings, of a Spanish youth of noble birth who dons the mantle of Robin Hood in the interests of aristocrats and peons, opposed by his own countrymen.
ORGAN.—"Spanish Dance Suite" (Moszkowski), Hawkes, No. 2, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on H.M.V. B.4046 by the New Light Symphony Orchestra.

### "BROTHER ORCHID" (Warner)

CERT. A. 7,871 ft. Reg. No. F.3574. Reviewed in KINE. November 21, 1940.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Edward G. Robinson, Ann Sothern, Ralph Bellamy.
ATMOSPHERE.—Gangster comedy-melodrama concerning the redemption of a ruthless yet good-hearted racketeer from gangsterdom to a religious convent.
ORGAN.—"Tancredi" Overture, Rossini (Hawkes), using the introductory theme and finale allegro movements only, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Columbia D.X.155 by the B.B.C. Military Band.

### "SKY MURDER" (M-G-M)

CERT. A. 6,509 ft. Reg. No. F.3642. Reviewed in KINE. December 12, 1940.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Walter Pidgeon, Donald Meek.
ATMOSPHERE.—Mystery comedy-drama, the third of the Nick Carter series, in which Walter Pidgeon, the detective, rounds up the leader of the Fifth Column activities in an American city.
ORGAN.—"Overture Miniature" from the "Casse Noisette" Suite, Tschaikovsky (Hawkes), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded by the B.B.C. Symphoney Orchestra on Columbia D.B.9260.

### "YESTERDAY'S HEROES" (20th Century-Fox)

CERT. A. 5,915 ft. Reg. No. not fixed. Reviewed in KINE. January 23, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Robert Sterling, Jean Rogers.
ATMOSPHERE.—Romantic drama of American football, describing the rise and fall of an all-American college football star. The story is told in flashbacks, with the hero idly turning over the pages of his scrap-book.
ORGAN.—"High School Cadets," March, Sousa (Keith Prowse), with adaptation from the piano solo copy.
NON-SYNC.—As organ, recorded on Decca-Brunswick M.451 by H.M. Grenadier Guards Band.

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LONDON, W.C.1
HENRY M.
KNOWS HOW and WHEN
Phone: TERminus 2536-7.

## FOGGING FOR SPEED

*Continued from page 36*

Tests were also made with light of different colours (Ilford trichromatic filters being employed), but it was found that, given the same fogging level, the hypersensitising effect was practically independent of the colour of the fogging light. The same result was obtained when using infra-red light.

Further tests were made to compare the effect of exposing through the celluloid. The results showed a difference in the shape of the characteristic curves, the fogging exposures through the base of the film giving greater contrast in the higher densities, compared with the case when the fogging exposure is made on the face of the emulsion.

Still further tests showed that the colour sensitivity of the emulsion was in no way affected by hypersensitisation. Finally, it was found that the hypersensitising effect is not obtained when the fogging exposure precedes the camera exposure.

[The methods described have a close affinity with the system of "improved tone reproduction" recently introduced by J. Ojerholm at the Olympic laboratories.—ED.]

DISPLAY
Publicity should be strong, yet attractive, including everything from the programmes to the carpets on the floor, briefly, every angle being exploited in every way in the most powerful manner; but one medium is of the most importance, that is the house display, for this should not only be of real force, but also part of the theatre's decoration; this can easily be obtained by installing Coltman's frames and publicity service.
COLTMAN DISPLAYS LTD
Fairfield Works, Hounslow, Mdx. (Tele.: HOU. 3265-6)

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**LIMITED.**
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*Salary, all Expenses and Commission*

## SITUATIONS VACANT (cont.)

MANAGER, EXPERIENCE OF OPERATING AN ASSET, STATE AGE, COPY REFERENCES AND PHOTO, SALARY REQUIRED. — COMMODORE, ORPINGTON, KENT. 'PHONE: 1000.

EXPERIENCED Kinema Managers required, age between 40-55 or exempt from military service. All applications will be treated with every confidence. —Full details, and, if possible, photograph (not returnable) to Personnel Department, The Granada Theatres, Ltd., 36, Golden Square, London, W.1.

KINEMA and Dance Hall Manager (exempt military service) wanted to take sole control, including film booking and dance organising; South London. —State wages and references, Austin Pilkington's Theatres, 20, London Road, Salisbury.

## SITUATIONS VACANT (cont.)

WANTED, Chief and Second Operators; good wages and hours.—Apply, 152, Victoria Street, S.W.1.

WANTED immediately, experienced Projectionists, West End kinema, two Seconds and two Thirds; knowledge of Western Electric and Simplex essential.—Reply, stating age, experience, salary required, etc., to M., Box 686, Kinematograph Weekly.

COMMISSIONAIRE required for modern kinema (neutral area).—Full particulars, wages, copies of references to Manager, Embassy Cinema, Maldon, Essex.

## SITUATIONS WANTED

MANAGER OPEN FOR IMMEDIATE ENGAGEMENT; SOLE CONTROL OR INSTRUCTIONS; FULLY CONVERSANT ALL BRANCHES; HIGHEST CREDENTIALS; EXCELLENT EXPLOITER; GO ANYWHERE. WRITE OR 'PHONE: NEVILLE, 281, WALWORTH ROAD, S.E.17. 'PHONE: RODNEY 3342.

## SITUATIONS WANTED (cont.)

CANADIAN, IN TOUCH WITH RENTERS, LOWE'S, FAMOUS PLAYERS, INDEPENDENT EXHIBITORS, IS RETURNING HOME; OPEN TO TRANSACT BUSINESS FOR ANY ORGANISATION.—WRITE, L., BOX 685, KINEMATOGRAPH WEEKLY.

CHIEF Projectionist, 20 years' experience in first-class theatres, desires position in modern country town theatre in the North.—K., Box 684, Kinematograph Weekly.

GENTLEMAN desires training in all branches of kinema management; offers free services first three months' training period; country kinema in West Country preferred; exempt from military service.—Oakley, Tregarth, Adelphi Road, Paignton.

## FOR SALE AND WANTED

WANTED, Rotary Converter, any size.—Hull, 221, City Road, London, E.C.1.

## THEATRE SEATS

SEATS bought and sold.—R. Bovilsky, Kinema Seating Upholsterer, 34, Batson Street, Glasgow, S.2.

## VARIETY ACTS

CINE-VARIETIES AGENCY, 7, Goddard Hall Road, Sheffield, specialising in acts and artistes for the small or super-kinema stage. SATISFACTION IS REPEAT SERVICE.

MANAGERS! Your next Variety. CINE-VARIETIES AGENCY send acts, artistes and shows in that always leave a profit.—Inquiries, 7, Goddard Hall Road, Sheffield.

**E. G. TURNER**
*ALL-METAL SCREENS* • BEST *LIGHT and SOUND*
**43-49, Higham St., Walthamstow, E.17**
'Phone: LARKSWOOD 1061-2.

## BOOKS ON SOUND

SOUND MOTION PICTURES, RECORDING AND REPRODUCING, by James R. Cameron. Third Edition, thoroughly revised and brought up to date. The most comprehensive book on the subject. 414 pages, copiously illustrated with photographs and diagrams. (Autumn, 1939.) Price £1 18s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

SOUND EQUIPMENT, MOTION PICTURE PROJECTION—PUBLIC ADDRESS SYSTEMS. By James R. Cameron. Claimed to be the standard authority on the subject. Sixth Edition. (1936.) Price £1 16s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

## TECHNICAL BOOKS

WRITING FOR THE FILMS. By L'Estrange Fawcett. Provides clear and practical instruction in the preparation and treatment of stories for the writer or prospective writer for the films. It is interestingly written, with information on film production, the type of story producers need, how to sell your work, how to adapt your ideas and stories for the screen, and how to start scenario writing. (1932.) Price 3s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

STAGE LIGHTING: PRINCIPLES AND PRACTICE. By C. H. Ridge and F. S. Aldred, with an Introduction by HERBERT M. PRENTICE. The treatment of stage lighting in this book is essentially practical, but the artistic side is always prominent. It ranges from technical consideration of apparatus, including the most modern type of Colour Organ, to a scientific study of colour blending and the subtle aid that appropriate lighting gives to the interpretation of a play. For both professional and amateur electricians the book is an invaluable guide. Price 8s. post free from Odhams Press, Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

# FORTHCOMING TRADE SHOWS

### LONDON

| DATE. | TIME. | PLACE. | TITLE OF FILM. | SHOWN BY. | STARS. | CERT. |
|---|---|---|---|---|---|---|
| Thur., Jan. 30 | 11 a.m. ... | Cambridge ... | No, No, Nanette ... ... ... | RKO-Radio ... | Anna Neagle ... ... | — |
| Fri., .. 31 | 2.30 p.m. ... | Plaza ... ... | Quiet Wedding ... ... ... | Paramount ... | Derek Farr ... ... | — |
| Mon., Feb. 3 | 11 a.m. ... | G.B. Private Th. | Hit Parade of 1941 ... ... | British Lion ... | Kenny Baker ... | — |
| Tues., .. 4 | 2 p.m. ... | Cambridge ... | The Ghost of St. Michael's ... | A.B.F.D.... ... | Will Hay ... ... | — |
| .. .. 4 | 11 a.m. ... | G.B. Private Th. | Who Killed Aunt Maggie... ... | British Lion ... | | — |
| Wed., .. 5 | 11 a.m. ... | G.B. Private Th. | Girl from Havana ... ... | British Lion ... | Dennis O'Keefe ... | — |
| .. .. 5 | 2 p.m. ... | Cambridge ... | Little Nellie Kelly... ... ... | M-G-M ... ... | Judy Garland ... | — |
| Thur., .. 6 | 11 a.m. ... | G.B. Private Th. | Friendly Neighbours ... ... | British Lion ... | | — |
| .. .. 6 | 2 p.m. ... | Cambridge ... | The Philadelphia Story ... ... | M-G-M ... ... | Katharine Hepburn ... | — |
| Fri., .. 7 | 10.45 a.m. ... | Private Th. ... | Ride, Tenderfoot, Ride ... | British Lion ... | | — |
| .. .. 7 | 2 p.m. ... | Private Th. ... | The Ranger and the Lady and Pioneers of the West. | British Lion ... | | — |
| Tues., .. 11 | 11 a.m. and 2 p.m. | Own ... ... | Dr. Kildare's Crisis ... ... | M-G-M ... ... | Lew Ayres ... ... | — |

### BIRMINGHAM

| | | | | | | |
|---|---|---|---|---|---|---|
| Fri., Jan. 31 | 10.30 a.m. ... | Forum ... ... | The Farmer's Wife ... ... | Pathe ... ... | Basil Sydney ... ... | — |
| Tues., Feb. 4 | 10.30 a.m. ... | Paramount ... | A Night at Earl Carroll's... | Paramount ... | Ken Murray ... ... | — |
| .. .. 4 | 10.30 a.m. ... | Forum ... ... | The Saint's Vacation ... ... | RKO-Radio ... | Hugh Sinclair ... | — |
| .. .. 4 | 10.30 a.m. ... | Scala ... ... | That Gang of Mine ... ... | Pathe ... ... | East Side Kids ... | — |
| Wed., .. 5 | 10.45 a.m. ... | West End ... | No, No, Nanette ... ... ... | RKO-Radio ... | Anna Neagle ... ... | — |
| .. .. 5 | 10.30 a.m. ... | Scala ... ... | Hold that Woman... ... ... | Pathe ... ... | James Dunn ... ... | — |
| .. .. 5 | 10.30 a.m. ... | Forum ... ... | Hit Parade of 1941 ... ... | British Lion ... | Kenny Baker ... | — |
| Thur., .. 6 | 10.30 a.m. ... | Forum ... ... | A Modern Hero ... ... ... | Warner ... ... | Pat O'Brien ... ... | — |
| .. .. 6 | 10.45 a.m. ... | West End ... | Trouble Chaser ... ... ... | RKO-Radio ... | Granville Owen ... | — |
| .. . 6 | 10.30 a.m. ... | Scala ... ... | Seven Sinners ... ... ... | General F.D. ... | Marlene Dietrich ... | — |

### CARDIFF

| | | | | | | |
|---|---|---|---|---|---|---|
| Fri., Jan. 31 | 10.45 a.m. ... | Park Hall ... | Tin Pan Alley ... ... ... | 20th Century-Fox | Alice Faye ... ... | — |
| .. .. 31 | 10.30 a.m. ... | Olympia ... ... | The Farmer's Wife ... ... | Pathe ... ... | Basil Sydney ... ... | — |
| Tues., Feb. 4 | 11 a.m. ... | Olympia ... ... | River's End ... ... ... | Warner ... ... | Dennis Morgan ... | — |
| .. .. 4 | 10.45 a.m. ... | Park ... ... | The Saint's Vacation ... ... | RKO-Radio ... | Hugh Sinclair ... | — |
| .. .. 4 | 10.30 a.m. ... | Capitol ... ... | That Gang of Mine ... ... | Pathe ... ... | East Side Kids ... | — |
| Wed., .. 5 | 10.45 a.m. ... | Olympia ... ... | No, No, Nanette ... ... ... | RKO-Radio ... | Anna Neagle ... ... | — |
| .. .. 5 | 10.30 a.m. ... | Capitol ... ... | Hold that Woman ... ... ... | Pathe ... ... | James Dunn ... ... | — |
| Thur., .. 6 | 10.45 a.m. ... | Park ... ... | Trouble Chaser ... ... ... | RKO-Radio ... | Granville Owen ... | — |
| .. .. 6 | 10.45 a.m. ... | Olympia ... ... | The Ghost of St. Michael's ... | A.B.F.D.... ... | Will Hay ... ... | — |

### GLASGOW

| | | | | | | |
|---|---|---|---|---|---|---|
| Fri., Jan. 31 | 10.50 a.m. ... | Regal ... ... | The Farmer's Wife ... ... | Pathe ... ... | Basil Sydney ... ... | — |
| Tues., Feb. 4 | 10.45 a.m. ... | Regal ... ... | Ladies Must Live ... ... ... | Warner ... ... | Wayne Morris ... | — |
| .. .. 4 | 10.45 a.m. ... | La Scala ... | The Saint's Vacation ... ... | RKO-Radio ... | Hugh Sinclair ... | — |
| .. .. 4 | 10.50 a.m. ... | Playhouse ... | That Gang of Mine ... ... | Pathe ... ... | East Side Kids ... | — |
| Wed., .. 5 | 10.45 a.m. ... | Regal ... ... | Flowing Gold ... ... ... | Warner ... ... | John Garfield ... | — |
| .. .. 5 | 10.45 a.m. ... | Picture House ... | No, No, Nanette ... ... ... | RKO-Radio ... | Anna Neagle ... ... | — |
| Thur., .. 6 | 10.45 a.m. ... | Playhouse ... | Money and the Woman ... ... | Warner ... ... | Jeffrey Lynn ... | — |
| .. .. 6 | 10.45 a.m. ... | Picture House ... | Trouble Chaser ... ... ... | RKO-Radio ... | Granville Owen ... | — |
| .. .. 6 | 10.45 a.m. ... | Regal ... ... | Hit Parade of 1941 ... ... | British Lion ... | Kenny Baker .. | — |

### LEEDS

| | | | | | | |
|---|---|---|---|---|---|---|
| Fri., Jan. 31 | 10.45 a.m. ... | Tower ... ... | Tin Pan Alley ... ... ... | 20th Century-Fox | Alice Faye ... ... | — |
| .. .. 31 | 10.30 a.m. ... | Ritz ... ... | The Farmer's Wife ... ... | Pathe ... ... | Basil Sydney ... ... | — |
| Tues., Feb. 4 | 10.45 a.m. ... | Ritz ... ... | The Saint's Vacation ... ... | RKO-Radio ... | Hugh Sinclair ... | — |
| .. .. 4 | 10.30 a.m. ... | Scala ... ... | That Gang of Mine ... ... | Pathe ... ... | East Side Kids ... | — |
| Wed., .. 5 | 10.45 a.m. ... | Ritz ... ... | No, No, Nanette ... ... ... | RKO-Radio ... | Anna Neagle ... ... | — |
| .. .. 5 | 10.30 a.m. ... | Scala ... ... | Hold That Woman ... ... ... | Pathe ... ... | James Dunn ... ... | — |
| Thur., .. 6 | 10.45 a.m. ... | Ritz ... ... | Ladies Must Live ... ... ... | Warner ... ... | Wayne Morris ... | — |
| .. .. 6 | 10.45 a.m. ... | Tower ... ... | Trouble Chaser ... ... ... | RKO-Radio ... | Granville Owen ... | — |

### LIVERPOOL

| | | | | | | |
|---|---|---|---|---|---|---|
| Fri., Jan. 31 | 10.30 a.m. ... | Forum ... ... | The Farmer's Wife ... ... | Pathe ... ... | Basil Sydney ... ... | — |
| Tues., Feb. 4 | 10.45 a.m. ... | Forum ... ... | The Saint's Vacation ... ... | RKO-Radio ... | Hugh Sinclair ... | — |
| .. .. 4 | 10.30 a.m. ... | Scala ... ... | The Ape ... ... ... | Pathe ... ... | Boris Karloff ... | — |
| Wed., .. 5 | 10.45 a.m. ... | Trocadero ... | No, No, Nanette ... ... ... | RKO-Radio ... | Anna Neagle ... ... | — |
| .. .. 5 | 10.30 a.m. ... | Futurist ... | That Gang of Mine ... ... | Pathe ... ... | East Side Kids ... | — |
| .. .. 5 | 10.45 a.m. ... | Forum ... ... | Hit Parade of 1941 ... ... | British Lion ... | Kenny Baker ... | — |
| Thur., .. 6 | 10.45 a.m. ... | Majestic ... ... | Money and the Woman ... ... | Warner ... ... | Jeffrey Lynn ... | — |
| .. .. 6 | 10.45 a.m. ... | Trocadero ... | Trouble Chaser ... ... ... | RKO-Radio ... | Granville Owen ... | — |

### MANCHESTER

| | | | | | | |
|---|---|---|---|---|---|---|
| Fri., Jan. 31 | 10.45 a.m. ... | Market Street ... | Tin Pan Alley ... ... ... | 20th Century-Fox | Alice Faye ... ... | — |
| .. .. 31 | 10.45 a.m. and 2.30 p.m. | Private Theatre... | The Fighting 69th ... ... | Warner ... ... | James Cagney ... | — |
| .. .. 31 | 10.45 a.m. ... | Theatre Royal ... | Hold That Woman ... ... | Pathe ... ... | James Dunn ... ... | — |
| Tues., Feb. 4 | 10.45 a.m. & 2.30 p.m. | Private Theatre | A Modern Hero ... ... | Warner ... ... | Pat O'Brien ... ... | — |
| .. .. 4 | 10.45 a.m. ... | Theatre Royal ... | The Saint's Vacation ... ... | RKO-Radio ... | Hugh Sinclair ... | — |
| .. .. 4 | 10.45 a.m. ... | Market Street ... | The Farmer's Wife ... ... | Pathe ... ... | Basil Sydney ... | — |
| Wed., .. 5 | 10.45 a.m. & 2.30 p.m. | Private Theatre | No Time for Comedy ... ... | Warner ... ... | James Stewart ... | — |
| .. .. 5 | 11 a.m. ... | Theatre Royal ... | Forever England ... ... | Ben G. Gibbs ... | ——— ... | — |
| .. .. 5 | 10.45 a.m. ... | Gaumont ... | No, No, Nanette ... ... | RKO-Radio ... | Anna Neagle ... | — |
| .. .. 5 | 10.45 a.m. ... | Market Street ... | That Gang of Mine ... ... | Pathe ... ... | East Side Kids ... | — |
| .. .. 5 | 10.30 a.m. ... | Odeon ... ... | Hit Parade of 1941 ... ... | British Lion ... | Kenny Baker ... | — |
| Thur., .. 6 | 11 a.m. & 2.30 p.m. | Private Theatre | Money and the Woman ... | Warner ... ... | Jeffrey Lynn ... | — |
| .. .. 6 | 10.45 a.m. ... | Market Street ... | Trouble Chaser ... ... ... | RKO-Radio ... | Granville Owen ... | — |

### NEWCASTLE

| | | | | | | |
|---|---|---|---|---|---|---|
| Fri., Jan. 31 | 10.45 a.m. & 3 p.m. | Own ... ... | Tin Pan Alley ... ... ... | 20th Century-Fox | Alice Faye ... ... | — |
| .. .. 31 | 10.30 a.m. ... | Haymarket ... | The Farmer's Wife ... ... | Pathe ... ... | Basil Sydney ... ... | — |
| Tues., Feb. 4 | 10.45 a.m. ... | Essoldo ... ... | The Saint's Vacation ... ... | RKO-Radio ... | Hugh Sinclair ... | — |
| .. .. 4 | 10.30 a.m. ... | Haymarket ... | Hit Parade of 1941 ... ... | British Lion ... | Kenny Baker ... | — |
| Wed., .. 5 | 10.45 a.m. ... | Essoldo ... ... | No, No, Nanette ... ... ... | RKO-Radio ... | Anna Neagle ... ... | — |
| .. .. 5 | 10.30 a.m. ... | Haymarket ... | That Gang of Mine ... ... | Pathe ... ... | East Side Kids ... | — |
| .. .. 5 | 10.45 a.m. ... | Westgate ... | Who Killed Aunt Maggie ! ... | British Lion ... | ——— ... | — |
| Thur., .. 6 | 10.45 a.m. ... | Essoldo ... ... | Flowing Gold ... ... ... | Warner ... ... | John Garfield ... | — |
| .. .. 6 | 10.45 a.m. ... | Westgate ... | Trouble Chaser ... ... ... | RKO-Radio ... | Granville Owen ... | — |

### NOTTINGHAM

| | | | | | | |
|---|---|---|---|---|---|---|
| Fri., Jan. 31 | 10.30 a.m. ... | Ritz ... ... | A Night at Earl Carroll's ... | Paramount ... | Ken Murray ... ... | — |
| Tues., Feb. 4 | 10.45 a.m. ... | Carlton ... ... | The Fighting 69th ... ... | Warner ... ... | James Cagney ... | — |
| .. .. 4 | 10.45 a.m. ... | Elite ... ... | The Saint's Vacation ... ... | RKO-Radio ... | Hugh Sinclair ... | — |
| Wed., .. 5 | 10.45 a.m. ... | Elite ... ... | No, No, Nanette ... ... ... | RKO-Radio ... | Anna Neagle ... | — |
| Thur., .. 6 | 10.45 a.m. ... | Scala ... ... | Trouble Chaser ... ... ... | RKO-Radio ... | Granville Owen ... | — |

### SHEFFIELD

| | | | | | | |
|---|---|---|---|---|---|---|
| Fri., Jan. 31 | 10.45 a.m. ... | Union Street ... | The Quarterback ... ... ... | Paramount ... | Wayne Morris ... | — |
| Tues., Feb. 4 | 10.45 a.m. ... | Cinema House ... | The Road to 'Frisco ... ... | Warner ... ... | George Raft ... ... | — |
| .. .. 4 | 10.45 a.m. ... | Hippodrome ... | The Saint's Vacation ... ... | RKO-Radio ... | Hugh Sinclair ... | — |
| .. .. 4 | 10.30 a.m. ... | Union Street ... | Hold That Woman ... ... | Pathe ... ... | James Dunn ... | — |
| Wed., .. 5 | 10.45 a.m. ... | Cinema House ... | Ladies Must Live ... ... | Warner ... ... | Wayne Morris ... | — |
| .. .. 5 | 10.45 a.m. ... | Hippodrome ... | No, No, Nanette ... ... ... | RKO-Radio ... | Anna Neagle ... | — |
| Thur., .. 6 | 10.45 a.m. ... | Hippodrome ... | Trouble Chaser ... ... ... | RKO-Radio ... | Granville Owen ... | — |

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